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MARCH 30 A[illegible] | VOLUME 23 | NUMBER 31
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OC WEEKLY



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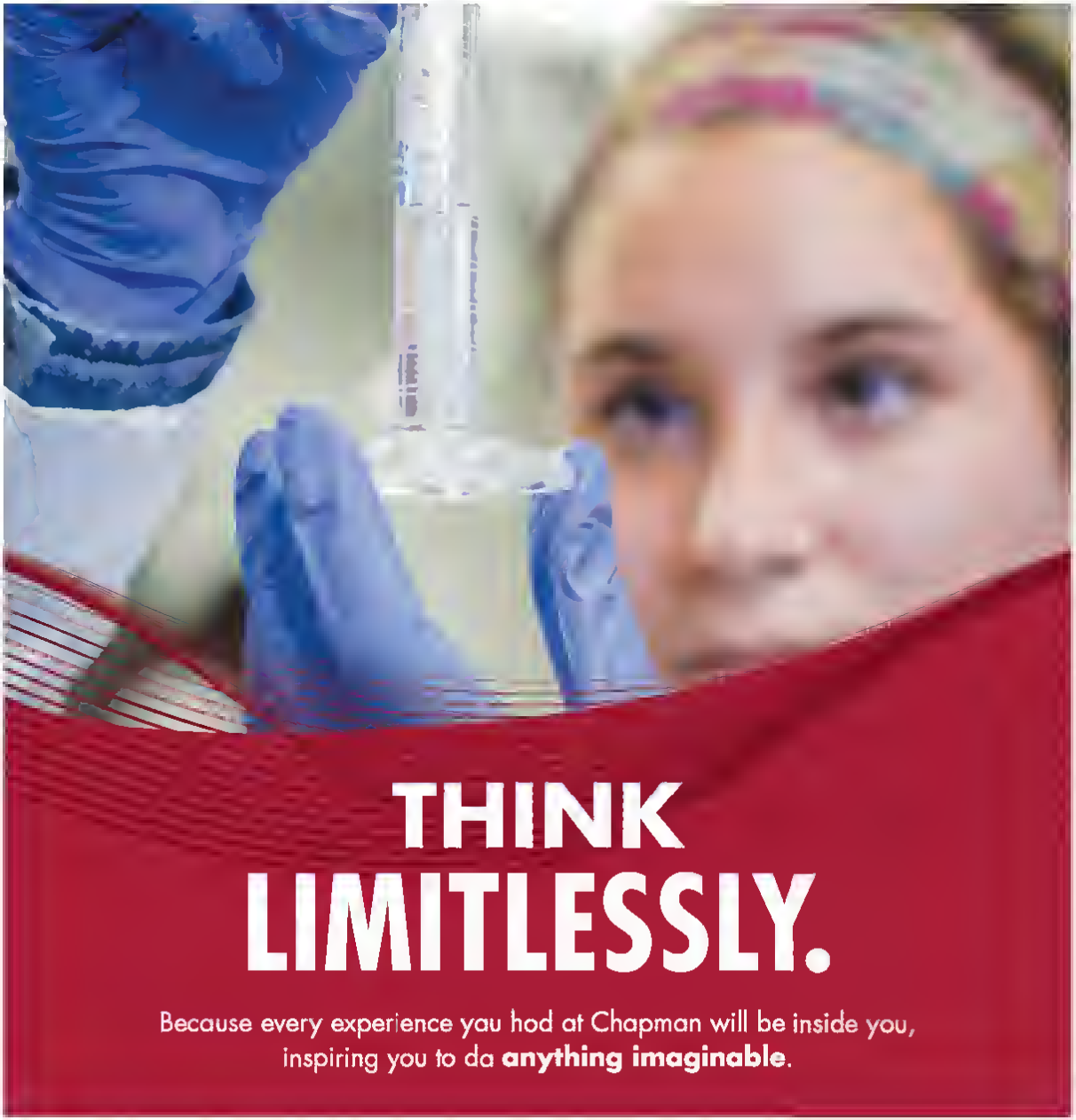
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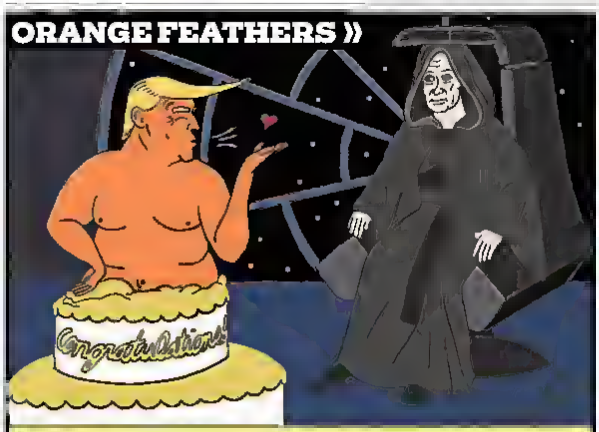
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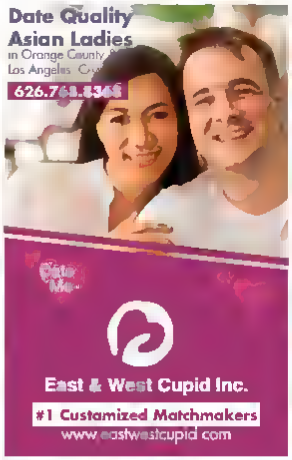
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ORANGE FEATHERS »



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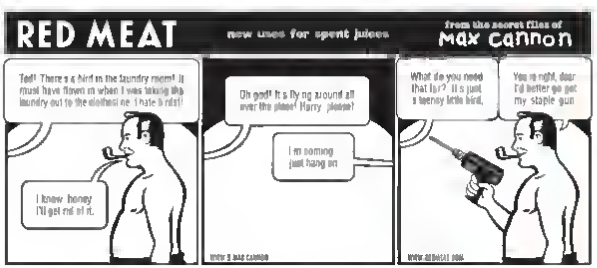
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CSI Orange County

Crime-lab boss dodges inquiry about forensic-science flip-flops in murder cases

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»R. SCOTT MOXLEY

Having come under fire for his Orange County Crime Lab rendering conflicting, pro-prosecution forensic-science testimony that separate murder trial juries unwittingly accepted, director Bruce Houlihan launched a two-prong strategy deny any wrongdoing to a news reporter, then dodge questions from the attorney who discovered the scandal.

But Houlihan's unforced errors aren't sitting well with Superior Court Judge Juhan Bailey, who stated during a March 23 post-conviction hearing in *People v Lynn Dean Johnson* that Assistant Public Defender Scott Sanders uncovered "facially inconsistent testimony." Concerned about potential injustice, Bailey scheduled Houlihan's appearance under oath on the witness stand in mid-April, a move he expects the County Counsel's office to fight.

"It seems to me Mr. Sanders is entitled to something from the crime lab," Bailey said. "He has been stymied in his efforts."

The judge noted that Tony Rackauckas' Orange County district attorney's office (OCDA) has been "throwing nonsensical objections" for months in hopes of blocking a legitimate review of what crime-lab officials did to help win a controversial 2008 conviction against Johnson for the May 1985 murder and rape of 19-year-old Bridgett Lamon in Anaheim.

Last November, Judge Chen Pham, one of Rackauckas' former prosecutors, denied Sanders' request for a new trial eight years after the conviction. Pham didn't directly attack his arguments, but rather she blamed timeliness. "The claims of error as presented do not amount to a potential fundamental miscarriage of justice sufficient to overcome the procedural bar against untimely requests for habeas corpus relief," she ruled.

Unsatisfied, Sanders asked California Court of Appeal justices to weigh in, and unlike Pham, that panel has asked for a prosecutorial defense before it rules.

Meanwhile, back in Bailey's courtroom, Deputy District Attorney Avery T. Harrison followed up on his office's unsuccessful 2017 attempt to block Sanders, one of the county's leading exposers of prosecutorial shenanigans, from representing Johnson. Harrison is now focused on thwarting the defense attorney's access to crime-lab records because his subpoena is "outside the scope" of what he's legally entitled to inspect, so complying with the request would be an "unduly burdensome" task.

Besides, in Harrison's view, Houlihan—who reports to scandal-scarred Sheriff Sandra Hutchens—performed an "extensive study" of Sanders' claims and found them meritless, a conclusion that should return the case to inactive status without further probing. What that supposed study entailed is a mystery the deputy DA didn't publicly address, he may have just taken the lab director's word at face value. Sanders, however, responded to the dismissive assertion by asking why Houlihan, who has refused to answer any of his questions, wouldn't want to share how he'd reached his conclusion.

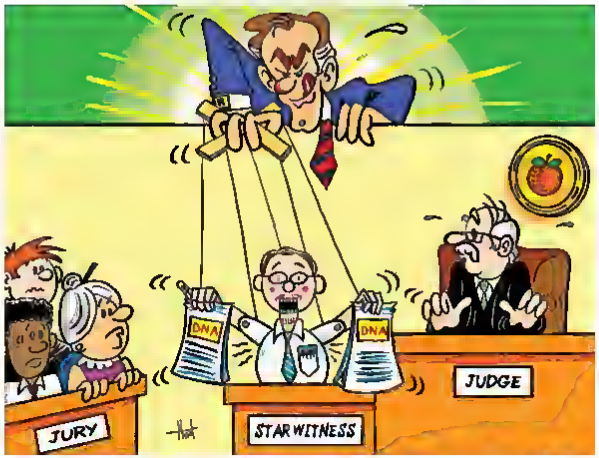
Forensic scientists like to present themselves to juries as unwaveringly independent, and hopefully most stay true to that principle by refusing to bend their analyses to fit the wishes of their law-enforcement employers. But respected studies in recent years reveal dozens of crime labs nationwide perform sloppy tests and employ incompetent or deceitful characters. Locally, *Johnson* and *People v Wendell Lemond*—a second 1985 Anaheim rape and murder, this one of Catherine Tameny—document a troubling face. Juries have been fed tainted science. What isn't yet known is the extent of the problem, a status quo Rackauckas is content to keep murky.

As the *Weekly* reported in a December 2017 cover story, "Orange County's Informant Scandal Yields Evidence of Forensic Science Deceptions in Murder Trials," both of the Anaheim crimes evolved into unsolved cold cases that decades later relied almost entirely on forensic-science testimony to identify the alleged culprits. Both cases also began with the OC Crime Lab's Daniel Gamme expressing the same scientific conclusion. Gammie wrote, "The semen concentration and sperm density were very low and therefore indicated that the semen was not deposited at or near the time of death."

Rackauckas' office eventually faced a dilemma. Prosecutors could use the lab's official finding to help to nail their target in one of the murders but not the other. Mary Hong, a forensic scientist working for the sheriff's department, came to the rescue.

At Johnson's 2008 trial, Hong labeled Gammie's 1985 finding erroneous. She testified the window of semen deposit was actually "zero to 24 hours" before its collection at the crime scene. Given that she additionally claimed Johnson couldn't be ruled out as the contributor, her timeline testimony aided then-prosecutor Kevin Haskins in winning a conviction.

Haskins, who is now a judge, inadvertently helps us appreciate Hong's duplicity, according to court records. During the trial, he asked her what she objected to in Gammie's report. Hong replied that low semen concentrations and sperm densities could not be used to conclude the deposit happened far before the death because there are too many variables, including the age and health of the donor as well as the frequency of ejaculations.



BILL HUNT

But just 15 months later, in the same courtroom with the same presiding judge, Hong flip-flopped on her science for the *Lemond* trial. Prosecutor Howard Gundy wanted Gammie's 1985 finding that the vaginal semen deposit in the victim occurred way before the killing, a determination that tended to absolve the semen depositor with a shaky alibi, Larry Herrera, and finger the remaining suspect: Lemond, the government's target and whose DNA was found on the victim's breast.

Once again, Hong—who nowadays runs labs for the California Department of Justice—came to OCDA's rescue. Without the knowledge of Lemond's defense attorney or the jury, she regurgitated Gammie's 1985 finding as gospel. She testified that recovered low semen concentration and sperm density meant Herrera's deposit happened "24 hours" before death, not "zero to 24 hours" prior to the tragedy, like in *Johnson*. Delighted, Gundy pounded the point to the jury, enticed the forensic scientist to voice confidence in her claim and won a conviction without anyone outside of law enforcement at the time knowing of her flip-flop.

In seeking a new trial, Sanders describes Hong's testimony in the cases as loaded with "irreconcilable differences" that "eviscerate any reasonable confidence" in Johnson's conviction.

But in his March 8 filing, Harrison vouched for Hong, arguing she provided "wholly consistent" testimony in the cases. This deputy DA wrote, "The presence of P30 [a protein enzyme] in [Johnson's case] meant it was deposited within 12 to 24 hours [of collection], while the lack of P30 in [Lemond's case] meant it was deposited more than 24 hours prior."

Harrison, who is relatively new to the dispute, may require additional study. If he'd been thorough, he wouldn't have authored the prior statement. Haskins in *Johnson* specifically asked Hong about what can and can't be concluded using P30 analysis.

Haskins: If there's no P30 present in the victim's vagina, does that mean the deposit was made at least 16 hours before collection?

Hong: No.

Haskins: Why?

Hong: There are too many variables to make that assertion.

So, Hong and Harrison would have us believe, variables mattered in *Johnson* but not in *Lemond*.

Sanders says the inconsistencies should have immediately prompted an internal investigation when they were exposed nearly two years ago; that's what would happen in a county where justice is truly the top priority. To him, crime-lab officials performed a review and are hiding the results from people wrongfully convicted by "science" that shifts based on prosecutorial needs, or, perhaps worse, they haven't even bothered to check.

He asked, "Which one is it?"

RSCOTTMOXLEY@OCWEEKLY.COM

A Mormon, a Cop and a Fraud Defendant Walk Into a Bar . . .

Suspending disbelief in all the wrong places

a clockwork ORANGE

»MATT COKER

It took *The Book of Mormon* to make me believe. Huh? In musicals. What did you think I meant?

The muse moves in mysterious ways, and so it was that the *WTF With Marc Maron* podcast was my bedtime listening before I caught the March 20 opening performance of *The Book of Mormon* at the Segerstrom Center for the Arts in Costa Mesa. Maron's guest Ted Danson mentioned during their chat that the audience plays a role at staged theatrical productions by suspending disbelief.

Frankly, I had never read, heard or considered that before. Viewing musicals, whether onstage, film or television, I could never believe because of all the dancing and dialogue that was sung. And I watched several civic light opera shows as an usher for service-club hours in high school.

The same gene that makes me adverse to musicals could be responsible for my avoidance of organized religion. Which brings us back to *The Book of Mormon*. I made a conscious effort to suspend disbelief going in, having consumed a cannabis gummy to help get me there. With that frame of mind, I found the *South Park* crew's joint profane, subversive and oh so irreverent.

In other words, I loved it.

Maybe it was the gummy talking, but I ate up the outrageous plot, hilarious words (spoken *and* sung) and stellar performances by everyone onstage—most especially Conner Peirson, who plays Elder Arnold Cunningham, and Kayla Pecchioni, the female lead Nabulungi, whom my old pal Joel Beers recently interviewed for the *Weekly*.

The moral of this morality tale is that you must not let your disdain for musicals keep you away from this production any longer. This is a *return* engagement, after all, so get over there before it ends on April 1. Bring the family *and* all your wives!

ROCK . . . PAPER . . . LAWSUIT?

At a March 21 press conference on behalf of veteran Laguna Beach policeman Rock Wagner, his sister and her boyfriend, their attorney Michael Fell announced . . . well . . . nothing.

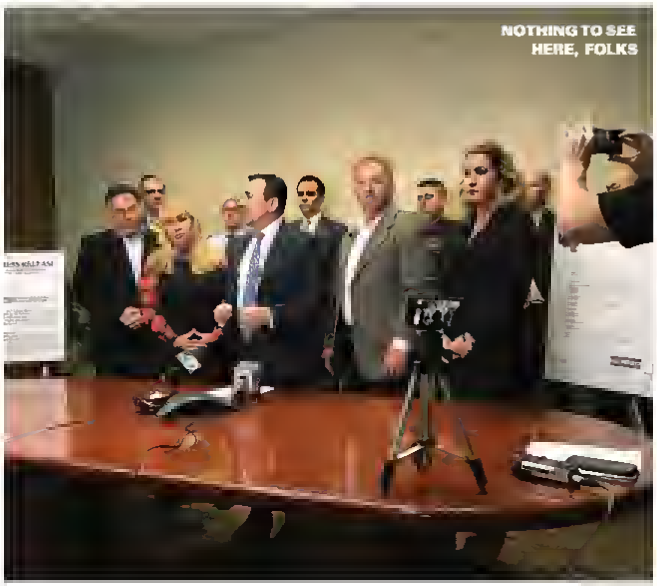
The cop and Norman McBride, both 58, and the latter's 55-year-old girlfriend, Wendy Wagner, were arrested by Fullerton Police Department officers on Nov. 28 for alleged elder abuse and the theft of thousands of dollars from the Wagners' father, Roland. Three days later, the elderly but, according to Fell, healthy man was removed by authorities from the home in which McBride had been his full-time caretaker.

Last month, the Orange County district attorney's office (OCDA) and the Fullerton and Laguna Beach police departments revealed that their separate investigations had fully exonerated the suspects. However, Roland Wagner died before he could be reunited with his family and learn they were officially off the book.

With Fell's clients by his side and supporting Laguna Beach police officers behind them, the lawyer spoke in front of television cameras and journalists who had been summoned to a conference room just off his Irvine office's main entrance. Fell told of clients' heartbreak and humiliation, setting the table for an announcement of a wrongful-arrest lawsuit seeking millions of dollars in damages. But the lawyer, who let it be known that he would be the only one speaking to reporters, instead said that his clients merely wanted to "sincerely thank" the OCDA and Laguna Beach Police Department for exonerating them.

"It cost my clients a lot of money," Fell said of bail, missed work and legal fees, but when asked if they would seek to recoup those funds in court (with interest and pain-and-suffering damages, no doubt), the mouthpiece replied, "That's their decision. Whatever path they take, they will have to take it."

I hate to insert feelings into my colleagues' bodies, but I suspect everyone left the law office knowing which path that will ultimately be.



NOTHING TO SEE HERE, FOLKS

MATT COKER

PIECE OF WORK

Philip Layfield, who as a personal-injury lawyer co-founded a firm with offices in Irvine and Los Angeles, won a $3.9 million settlement for Josephine Nguyen, who had been struck by an automobile in Orange County in February 2016.

After paying Nguyen a $25,000 advance, Layfield closed his offices and allegedly fled to Costa Rica with the rest of her $2.3 million cut. He was suspended from practicing law by the State Bar of California after he failed to show up for his Jan. 24 disciplinary hearing, where it was alleged he stole more than $3.4 million from clients. He's been accused of filing unnecessary litigation to trigger increased attorney fees, settling personal-injury cases without advising clients and stealing settlement funds that should have been paid to those he represented.

Layfield was arrested in New Jersey on Feb. 26, before he could board a plane in Newark for a return trip to Costa Rica, according to the U.S. Attorney's office. If convicted of mail fraud and money laundering, he could be bound for a federal pen for 60 years, according to U.S. Attorney's spokesman Thom Mrozek.

In a past life, Layfield was a certified public accountant who went by the name Philip Samuel Pesin. With a University of Arizona bachelor's in finance, a Georgetown University master's in law, a University of San Diego doctorate in law, and experience as a U.S. Food and Drug Administration lawyer and private equity-investment-firm managing director, he founded the pharmaceutical company Auriga Laboratories.

In December 2005, Pesin was elected Auriga's CEO and board chairman. Nine months later, he sent letters to shareholders boasting of high-growth revenues through acquisitions of valuable brands and developments of innovative drugs. Amid dubious claims about some products' effectiveness, Pesin was out by January 2008.

It was after that when Pesin changed his last name and opened the Layfield & Wallace law firm. Between 2015 and '16, some ex-employees posted negative remarks about the firm on the website Glassdoor, a Yelp-like forum on working conditions at different companies. In May 2016, Layfield & Wallace subpoenaed Glassdoor in hopes of getting names of those posters. Some reviews were then taken down, and Layfield himself issued a statement that included this: "Unfortunately, most of those people are unwilling to recognize their shortcomings, and they turn to anonymous blogs to spit their venom. The reality is that they should be upset with their parents for raising lazy and incompetent young adults, but they choose to spew false information on blogs such as Glassdoor."

Lawyers . . .

MCOKER@OCWEEKLY.COM

Of Mouse and Men

How the Disneyland strike of 1984 changed the Magic Kingdom forever

BY GABRIEL SAN ROMÁN

Disneyland custodian Al Ramos came back from vacation in September 1984 with no work to return to, save for walking the picket line outside his job. The company wanted a two-year wage freeze, no health-insurance benefits for part-time workers and the freedom to outsource jobs. Members of a five-union coalition representing the theme park's custodians, ticket sellers, ride operators, sales clerks and warehouse workers soundly rejected Disneyland's final contract offer.

Nearly 2,000 cast members, as Disney calls its employees, hit the Magic Kingdom with the largest strike in its history. "I was completely positive about being on strike," recalls Ramos, who's currently coming up on 47 years of employment. "That first week, workers were determined to show the company that we were serious."

Lasting 22 days, the strike proved to be a turning point. Disneyland has expanded in the years since, adding California Adventure, Downtown Disney and high-end hotels to its resort. But as Orange County's largest employer, it also no longer provides jobs that allow most workers to join OC's middle class. And it's not just the rising cost of living in the county that accounts for the change. According to a survey released in February by Occidental College and the Economic Roundtable, nearly half of the resort's workforce is now part-time and wages have declined.

Back in '84, Disneyland pointed to its own survey showing workers making more than its theme-park counterparts while attendance declined at the House of the Mouse. The coalition comprised Teamsters Local 88, United Food and Commercial Workers Local 324, Bakery and Confectionery Workers Local 66, Hotel Employees and Restaurant Employees Union Local 681, and SEIU Local 399. It didn't like Disneyland's final two offers but urged ratification anyway. Only, the membership didn't just vote no—but rather hell no! "There wasn't a sufficient [strike] plan because the leaders of the union were caught off guard," says David Stilwell, a senior organizer with SEIU Local 399 at the time. "All of that had to be constructed at midnight going forward from the strike vote."

When time came to walk off the job on Sept. 25, 1984, each union set up its own picket line at strategic points surrounding the park. One-third of the theme park's workforce brought all their cast member geniality and even dubbed themselves "The Friendliest Strike On Earth." Barbs traded between scabs crossing the line and strikers accounted for the only outward sign of tension. Disneyland prepared itself by training office workers how to operate rides and fulfill other duties, the company insisted the crowds turned out in comparable numbers throughout.

But with union banners held outside the property reading, "Please go to Knott's Berry Farm today, thank you," Disney responded by filing a $250,000 lawsuit that eventually secured a temporary picket ban. Outside of court, it reported to local press that hundreds already crossed the line. The unions responded by changing tactics, as striking workers gained morale and more media exposure. "It saddens me to stand outside something I love and wave a picket sign," Terry Stacey, a ride operator, told the *Register* at the time. "But I'm doing this for future park employees. I'm trying to protect their chance to work in a special place."

Nearly 2,000 striking workers held a candlelight vigil outside the theme park in an effort to dramatize the company's cutthroat turn away from its founding father, a point proven by Disneyland president Dick Nunis sending ultimatum letters just hours before, warning workers to return to work by midweek or be replaced.

The time for peaceful vigils ended. Defying the picket ban on Disneyland's property, 120 workers marched right up to the front gates for an hour-long demonstration. Anaheim police arrested six union officials who refused to leave. Later that night, 1,000 workers celebrated when the state Supreme Court temporarily lifted the picket ban on appeal. The very next day, hundreds took to the gates to rip up Nunis' letters. Arrested union officials acted with a headline-grabbing $18 million lawsuit against Disneyland.

But for all the action outside the park, a stealth operation inside proved most efficient. "We had operatives go into the park who started pamphleting people on Main Street," Stilwell recalls. "You saw fear in management's eyes for the first time. Even though our ranks were shrinking, we were getting more militant." The Mouse booted the leafleters out while thumbing through thousands of job applications that came after the ultimatum passed. The next day, unions readied for a residential picket of Nunis' waterfront home in Laguna Beach. Word of the impending action got back to Disney officials, and both sides suddenly returned to the negotiating table.



COURTESY OF UFCW LOCAL 324

The majority of members voted to approve the new contract, ending the strike on Oct. 16, Ramos' 31st birthday. The unions didn't get the two-year contract they sought, which included 3 percent to 8 percent raises. While Disneyland won a two-year wage freeze, it conceded to keeping health benefits for part-time and seasonal workers—provided they worked 20 hours over five-day schedules. The park also agreed to limit outsourcing to 10 percent for union work.

"We were happy to go back to work, but the tension that was in the park between the people that crossed the line and those that stayed out was very extreme," Ramos says. Stilwell recalls fistfights, ones that got former strikers fired more often than scabs. The bad blood lingered for well more than five years, but it was far from being the sole aftermath of the strike. Workers ended their paternalistic relationship with management; tokens of worker appreciation quickly disappeared. Over time, scabs were promoted to management positions.

"We had a lot of cast members quit," Ramos says. "They just couldn't take it anymore." Relations only began to thaw between management and workers around the mid-2000s.

All the while, Disneyland kept chipping away, contract after contract, at benefits unions secured for their workers. "The park's economic fortunes improved after that, but the percentage of the wealth shared with the workers kept shrinking," Stilwell says. "Disney's solution to the strike was to get rid of as many full-time positions as possible."

And the company never had to face a united front again until the nine-member, local Coalition of Resort Labor Unions (CRLU) formed in 2016. "Either we hang together or we hang separately," Stilwell says, having helped to lay the groundwork before retiring last year. "I'm surprised, frankly, with the progress we've made."

The new coalition's strategy came in the form of a survey, not a strike. But not all are on board. Teamsters Local 495, whose previous iteration formed part of the '84 strike coalition, opted not to join the effort. Frustrated with contract offers of pitiful wage increases, the CRLU commissioned the study of Disneyland Resort workers in October. The harrowing portrait of Disney's working poor struggling with declining wages, food insecurity and even homelessness made international headlines when it was released during a Feb. 28 town hall.

The findings proved to be a prelude for a $15 living-wage ordinance for taxpayer-subsidized companies in the Anaheim Resort. It'll appear on the city's ballot this November if enough qualifying signatures are gathered. Ramos, who owns a condo in Anaheim, plans to vote in favor of it. The 65-year-old custodian admits to being a bit disillusioned, though, with all he's seen.

"A strike will never happen again at Disneyland," Ramos says. "The cast members are the union. If the cast members aren't strong, then the union isn't strong, and the company knows that."

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Sanctuary Daze

Trump lawsuit against California brings back memories for former Santa Ana Police Chief Ray Davis

BY ADAM J. SAMAHA

Stories written about former Santa Ana Police Chief Ray Davis often start the same way They mention the dichotomy between his large, gruff physical stature and his credentials and progressive ideology They paint him as something of an intellectual linebacker. Tattooed and highly intelligent, Davis shook things up in the department. He greatly increased the number of unarmed officers on the street and was a leader behind community-policing strategies still in their infancy in the 1970s.

He was also known to pick fights with federal immigration officials by refusing to participate in sweeps of undocumented residents because he found it unlawful and counterproductive This was unprecedented at the time. Though he was reviled by the feds, he was somewhat of a darling in the state, partially due to a nearly 20 percent crime reduction in 1976. He even managed to garner praise and a visit from then-first-term and now current governor of California Jerry Brown, who is now defending state immigration laws enacted in the conceptual legacy of Davis.

"The enforcement methods were totally wrong," Davis said during a recent interview "You would have people fleeing from the markets, places they were working or their homes, and while they were gone, people would steal their TV sets." In 1982, a year before he officially announced his department's noncompliance with what was then the Immigration and Naturalization Service (INS), it was estimated there was anywhere from 50,000 to 80,000 undocumented residents in the city of Santa Ana, roughly 32 percent of the population (215,050 total at that time) For Davis, that was a very large constituency that needed to be accounted for and respected by law enforcement. "It is important for a police officer to be able to talk to a Hispanic person without a veil of fear," he said.

To work with the immigrant community in Santa Ana, Davis hired the late Jose Vargas, who had come across the border from Mexico some 15 times himself. The onetime trash collector became a citizen and a police officer on the same day Later, he served as the liaison officer for Hispanic affairs at the department. "His sole job was to move among the community and do anything that he could to build our relationship with the community," Davis said. "He was very important. I was able to get him accepted as Police Officer of the Year from the International Association of Chiefs of Police. It shocked people."

Vargas took his mission to heart, said Rusty Kennedy, who worked with the OC Human Relations Commission for nearly 40 years. He recalled the story of a raid gone wrong: "Immigration picked up a juvenile," Kennedy said. "The juvenile didn't have any identification, so they deported him to Tijuana along with all the others. This kid was on his own in Tijuana, and he was an American from a Latino family Jose Vargas called the police chief in Tijuana, who he had a relationship with at the time, and alerted him. They found the kid. Vargas drove to Tijuana, picked him up and brought him back to Santa Ana."

The reforms pushed by Davis and his advocates did not come easily, especially at first. It was a constant battle with the INS. "He has turned Santa Ana into the only city in the whole country that has its own immigration policy," one agency official complained of Davis in a 1987 interview with the *Los Angeles Times*.

That adversarial relationship is echoed in today's battle between California and the Trump administration. Brown cut his teeth as governor in the 1970s in a similar political environment, taking the side of Davis and his supporters. According to a *Los Angeles Times* article from 1977, during a trip to Santa Ana to visit the police department, Brown went on a late-night ride-along, responding to a number of calls, including a loud party, a reported burglary in progress and many traffic stops Brown remarked there appeared to be no racially oriented animosity, which pleased him.

On March 6, President Donald Trump's Department of Justice (DOJ) filed a lawsuit against the state of California over three new legislative measures that attempt to protect undocumented residents Assembly Bills 450 and 103 and Senate Bill 54 act as the legal bulwark to bolster California's status as a sanctuary state. Though these laws are on the books, federal agents in the Immigration Enforcement Agency (ICE) are still able to conduct raids in California. The state's sanctuary status is largely to signal to immigrants and minorities that California is attempting to be more equitable and inclusive.

Going after a large progressive state with a proactive governor is all part of an aggressive anti-immigration-policy and public-relations push by the president's administration. It is intended to strike fear into minority communities and send a message to politicians on the other side of the aisle that their state may be next The backlash against Davis in the 1970s mirrors the sentiments heard from current Republicans In the 1986 book *The New Blue Line*, then-INS Congressional and Public Affairs Director John Belluardo is quoted as saying, "Before criticizing the INS, people should ask how many jobs illegal aliens take away from U.S. Citizens They should also ask how much of a drain illegal aliens are on welfare, health care and comparable funds. How many contribute to the crime rate?"



DAVIS: FOUGHT THE GOOD FIGHT

ILLUSTRATION BY PRISCILLA MORENO

According to the DOJ's lawsuit, "California has no authority to enforce laws that obstruct or otherwise conflict with, or discriminate against, federal immigration enforcement efforts." The department finds AB 450, a.k.a. the Immigrant Worker Protection Act, passed on Oct. 5, 2017, problematic because it legally does not allow private employers to cooperate with ICE by entering a "non-public" place of business in order to conduct an inspection or raids of undocumented people without a warrant.

AB 103, or the Inspection and Review of Immigratino Detention Facilities, also passed in 2017, requires that a representative from the state must inspect a facility that is going to be used as an immigration-dentition facility This applies to any place used to hold people longer than 24 hours The inspection must be completed by the California Attorney General or another designated individual and focus on health, safety, fire-preparedness, and type and availability of visitation. According to the DOJ lawsuit, there are currently three operating detention facilities specifically for immigration cases in the state, and the department finds these inspections to be a nuisance, arguing they are purely to obstruct immigration agents.

Effective Jan. 1, SB 54, or the California Values Act, limits the potential for immigration officials to wait outside of California jails to detain and deport individuals by not allowing local and state officials to disclose the release dates for people who are leaving jail. It only allows local and state officials to transfer a person from their custody to that of the federal government if there is a warrant for that person's arrest or if that person has committed a certain set of felonies or serious crimes The DOJ lawsuit claims SB 54 specifically makes the seizures and detaining of undocumented residents more dangerous for federal law enforcement, the undocumented person and the people surrounding the situation.

While Davis was unwilling to comment specifically about the DOJ's current lawsuit against California, he did remark that he thinks the general situation surrounding immigration enforcement is different than when he was Santa Ana's police chief. "We never had, back then, the degree of enforcement being the primary issue as you have today," he said. Indeed, since the dissolution of the INS in 2003 and the formation of the more enforcement-oriented ICE, deportations of illegal immigrations, especially from Mexico and Central America, has soared under both Republican and Democratic administrations.

The outcome of the lawsuit remains unclear, but with Brown more adversarial than ever, it is bound to be a fight unlike anything Davis experienced.

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Cannablitz

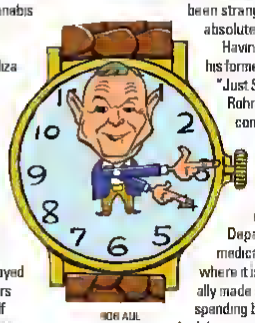
» MATT COKER

There is one industry that political opponents of Representative Dana Rohrabacher (R-Putin's Bongwater) had better not ignore.

No, not the space, defense, immigrant roundup, Russian doll or pea green garment making industries one immediately associates with Rohrabacher.

It's that other one, the cannabis industry or cannabiz.

"California's conservative firebrand and cannabis legalization champion is facing the toughest re-election fight of his life," fruths Peter Hecht, the former *Sacramento Bee* political reporter and Los Angeles bureau chief, for Leafly, "the world's largest cannabis information resource."



BOB AUL

Hecht continues: "The Republican stalwart has enjoyed a ballot-proof seat for 30 years. But suddenly he finds himself vulnerable—and the cannabis-legalization movement is at risk of losing one of its most powerful defenders."

Cannabiz pays handsomely for that defense. Industry leaders have individually contributed more than $200,000 to Rohrabacher's campaigns. Contributors include Weedmaps CEO Doug Francis and his wife, Rebecca ($10,400), and Advanced Nutrients CEO Michael Straumietis, Caliva CEO Larry Thacker, FlavRx Cannabis marketing director Braelyn Davis and former Eaze CEO Keith McCarty ($5,400 each).

Did somebody wave their hands through the haze to proclaim, "single issue voters"? Well, consider former yippie and Harborside Health Centers co-founder Steve DeAngelo, who, Hecht writes, "holds progressive views" and "disagrees with Rohrabacher on almost every issue." Almost. DeAngelo has contributed $1,000 to Rohrabacher's re-election machine.

"How important is Dana to the cause?" DeAngelo rhetorically asked Hecht. "I will tell you without the courage of Dana Rohrabacher, it is possible this industry could have been strangled in its grove. He is absolutely critical."

Having been a strong supporter of his former boss' wife Nancy Reagan's "Just Say No" anti-drug campaign, Rohrabacher had by 1999 become convinced that marijuana could help ease pain and suffering. Four years later, he helped to craft the legislation in Congress that essentially forbids the Justice Department from prosecuting medical-cannabis cases in states where it is legal. Rohrabacher personally made sure the bill survived every spending bill since, including the one both houses passed in late March.

Speaking of personally, after not having smoked pot for half a century, Rohrabacher a little more than a year ago got a prescription for a cannabidiol salve to aid his recovery from surgery to both shoulders. Shortly thereafter, he formed the first Congressional Cannabis Caucus.

Democrats and Republicans seeking the 48th Congressional District seat have cited Rohrabacher's marijuana advocacy as proof the 30-year lawmaker is out-of-touch with his constituents' pressing needs. If you were cannabiz, who would you support?

Got Dana Watch fodder? Email mcoker@ocweekly.com.

HeyYou!

» ANONYMOUS

Tattoo Fail

I stood for a couple of minutes at an empty appointment desk while you, the guy who was sitting there for the longest time before I came up, was now standing off to the side. We even made eye contact, but you didn't seem to care enough that the couple of hundred bucks I was ready to put down on a tattoo at your business walked right out your door a moment later.



BOB AUL

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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fri/03/30

[PARTIES]

TIKI TIME!
Ohana Gathering

The historical Don the Beachcomber is hosting one final hurrah to commemorate 10 years in Huntington Beach. As a fitting farewell, Don's Ohana Gathering features two days of island-themed musical acts (including Jason Lee & the R.I. Ptides, the Hula Girls Ukulena, Big Poi Combo, Hot Rod Trio, and more) and a Hawaiian buffet. Fans of the beloved tiki bar should heed the beacon and make reservations before putting on their best Hawaiian gear to join one last celebration! Don't forget to indulge in Don's signature cocktails the Vicious Virgin, the Rum Barrel and the Painkiller! DB4EVR!

Ohana Gathering at Don the Beachcomber, 1627B Pacific Coast Hwy., Huntington Beach, (562) 592-1321, www.donthebeachcomber.com. 6:30 p.m., also Sat. $15-$80.
—SCOTT FEINBLATT

[CONCERT]

Electric Icons
Orchestral Manoeuvres In the Dark

Having made their mark during the heyday of '80s synthpop, English group Orchestral Manoeuvres In the Dark (OMD) have been tirelessly spreading their new wave-laden tunes across Europe. While mostly known in the States for the hit song "If You Leave," OMD has lately been re-evaluated as an underrated band that combined a healthy dose of intellectual lyrics with stellar experimental musicianship and synthesizers. Despite band-member shake-ups and disappointing critic reviews throughout their career, co-founders Andy McCluskey and Paul Humphreys soldiered on, providing artistic, dance-floor-appropriate songs that have influenced other electronic acts. Check them out for yourself at tonight's live, intimate concert.

Orchestral Manoeuvres In the Dark with Ggoolldd at the House of Blues at Anaheim GardenWalk, 400 Disney Way, Ste. 337, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim. 7 p.m. $30.
—AIMEE MURILLO

MORE » ONLINE
OCWEEKLY.COM

sat/03/21

[CONCERT]

STILL DREAMING
***Siempre* Selena—A Celebration of Life Party**

On this day in 1995, singer Selena Quintanilla-Perez was fatally shot by her fan-club president, Yolanda Saldivar, at the young age of 23. Not a year has passed that fans haven't commemorated the fallen tejano music queen with some large fête that includes dancing and singing along to some of her most memorable hits. To celebrate the memory of this iconic singer, the House of Blues hosts a night that features La Reina's greatest songs—some of them spun by DJ Jon B, others performed live by lovely tribute group the Como la Flor Band. Bring your fellow fans and move your hips washing machine-style for the ultimate embrace of our favorite Mexi-Queen.

Siempre Selena—A Celebration of Life Party at the House of Blues at Anaheim GardenWalk, 400 Disney Way, Ste. 337, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim. 7 p.m. $20.
—AIMEE MURILLO

[THEATER]

Rise Up
Hamiltunes: An American Sing-Along

Your dreams of becoming a Broadway star and performing in *Hamilton* are, let's be honest, not gonna happen. Hell, your dreams of even *seeing* the show, between getting ahold of an available ticket *and* being able to afford it, are still pretty slim. Well, Hamiltunes: An American Sing-Along is for all you dreamers and us poor folk, and it's a completely free event that lies somewhere between cosplay and karaoke. Guests are encouraged to dress in late-1700s garb and join Emmy-nominated Broadway all-star Seth Rudetsky, as the entire group belts out songs from the play. Participants may also sign up (in advance) to sing a solo. Even if you don't sing, this is going to be one heck of a thing to see.

Hamiltunes: An American Sing-Along at Julianne and George Argyros Plaza, Segerstrom Center, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 4 p.m. Free.
—ERIN DEWITT

sun/04/01

[COMEDY]

Topical Humor

Algorithm

If you're wigged-out about being on Facebook or the thought of your private information being used in ways you can't even imagine by Facebook (*helloooo*, Russian bots!), it might be a good idea to check out comedy-improv troupe the Upperclassmen's latest showcase. Titled *Algorithm*, these fine folks make light of the social-media platform's algorithm system that prioritizes news-feed content for every user. Combining sketch comedy and improvised humor, expect some much-needed comic relief to absolve our general malaise and confusion brought on by the social network. Even more enticing, a short film block by Upperclassman Brook Davis will be featured as well.

Algorithm at Long Beach Playhouse, 5021 E. Anaheim St., Long Beach, (562) 494-1014, www.lbplaybouse.org. 7 p.m. $5–$10. —AIMEE MURILLO

[CONCERT]

Smooth Operator

Roy Woods

One of Drake's OVO label talents, Canadian rapper and singer Roy Woods' harmonic voice blends perfectly with his musical productions, which usually contain elements of R&B and dancey electronic beats. Though still in the early stages of his career, he has already proven to be a prolific artist, having released his own solo work and forming a musical collective with fellow OVO names and Toronto natives TRIPSIXX, DRIPXXXX and DOLOINDACUT. With his remarkable voice and the willingness and creativity to collaborate with other exceptional producers, Woods is a stand-out performer to watch.

Roy Woods at the Observatory, 3503 S. Harbor Blvd., Costa Mesa, (714) 957-0600, www.observatoryoc.com. 8 p.m. $22–$125. —AIMEE MURILLO



mon/04/02

[CONCERT]

More Like Atypical

Typical Sisters

With a name that could only have been chosen for the irony, the Typical Sisters are anything but. Neither typical nor sisters, they are multitalented male instrumentalists who draw from a wide range of American musical influences. The three fellas are each prolific composers and members of various other bands, but together, they form a splendid group of improvisers able to devise some stirring tunes with a limited amount of instruments. Check them out at tonight's Jazz Studies showcase, where they combine elements of multiple genres together for an exceptional experience.

Jazz Studies: Typical Sisters at Saddleback College McKinney Theatre, 28000 Marguerite Pkwy., Mission Viejo, (949) 582-4500; www.saddleback.edu. 7:30 p.m. $7–$10. —AIMEE MURILLO

tue/04/03

[THEATER]

Shrew Yourself

Shrew!

Pulitzer Prize-nominated playwright Amy Freed takes on Shakespeare's battle-of-the-sexes romp *The Taming of the Shrew*, but this time around, Kate gets the last word. Directed by Art Manke, *Shrew!* is one in a long line of 20th- and 21st-century twists on Shakespeare's male-dominated stories, and as with its peers, it offers a humorous and poignant look at how the Bard's gender roles might be imagined in more progressive times. But don't get too serious—there's plenty of room for a few strays when it comes to the greatest playwright who ever lived, and besides, everyone knows this is one story in which the shrew really did deserve to win. Mind the beels.

Shrew! at South Coast Repertory, 655 Town Center Dr., Costa Mesa, (714) 708-5555, www.scr.org. 7:30 p.m. Through April 21. $31–$84. —SR DAVIES

wed/04/04

[CONCERT]

FAMILY AFFAIR
Arlo Guthrie

As the son of the most influential musician of all time, Arlo Guthrie has had a lot to live up to, both as a songwriter and performer. His father, Woody, remains an American icon with songs such as "This Land Is Your Land," which remains an essential listen nearly 80 years after it was first written. Yet, Arlo has carved out a successful, if not journeyman career. His 1967 song "Alice's Restaurant" remains a staple on rock radio and is played every Thanksgiving as an 18-minute satirical tale of the 1960s counterculture. Now 70, Arlo is bringing his kids Abe and Sarah Lee on tour with him to celebrate the Guthrie legacy while reconnecting fans with their family's legendary songbook.

Arlo Guthrie with Sarah Lee and Abe Guthrie at the Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930, thecoachhouse.com. 8 p.m. $79.50. —WYOMING REYNOLDS

[FILM]

For the People
Laberinto Yoéme

As part of UC Irvine's ongoing Latin American Film Festival, the department of Latin American Studies presents a screening of Sergi Pedro Ros' documentary *Laberinto Yaéme*. The film centers on the various struggles of the indigenous Yaqui people based in Sonora, Mexico, who are at odds with the local government over its illegal removal of water from the Yaqui River. As if the risk of water resources being in serious decline weren't enough, the Yaqui tribe also faces an undue amount of hardships from drug abuse and violence. Ros chronicles their efforts to preserve their small colony and uplift the withering shreds of ancestral land they hold sacred. Check out tonight's free screening, followed by a Q&A session with Ros and producer Cesar Talamantes.

Laberinto Yoéme, plus a Q&A with Sergi Ros and Cesar Talamantes at UC Irvine McCormick Screening Room, West Peltason and Campus drives, Irvine; www.humanities.uci.edu. 5 p.m. Free. —AIMEE MURILLO

thu/04/05

[COMMUNITY EVENTS]

Check This Out
Annual Show and Tell

The Anaheim Historical Society's Annual Show and Tell is apparently exactly what it seems to be, but if you didn't get to grow up with show and tell—do they do that online now? Is that all they do online now? Is that all anyone is allowed to do online now?—then let's explain. Basically, it's like *Antiques Roadshow*, except you get to be the person who shows the world what they have, and the person who tells what it is! That kind of primal conceptual simplicity is almost cathartic these days, and that kind of trust in ye good ol' Publick Citizen is almost touching, too. Admission is free, and all you need to do is show up and tell the world what you brought; surely, copious adoration will follow. As the Anaheim Historical Society proudly notes, "There wasn't an empty seat in the house last year."

MORE ONLINE
OCWEEKLY.COM

Anaheim Historical Society's Annual Show and Tell at Muzeo, 241 S. Anaheim Blvd., Anaheim, (714) 956-8936, muzeo.org. 7 p.m. Free
—CHRIS ZIEGLER

[EXHIBITS]

Designing the Bard
'Costuming the Leading Ladies of Shakespeare'

William Shakespeare's plays have been performed thousands of times throughout history and the world, yet the aesthetic of Shakespearean-play costumes remain somewhat faithful to its original 16th-century imaginings. Curators and researchers Joshua Hutchinson and Scott Stone look even more deeply into the changes that Bard-era costumes have seen throughout the ages and examine the ways in which leading ladies' costumes in particular have used intricate design to help tell their stories. In this UC Irvine Libraries exhibition, you can explore the visual differences through various centuries, as evidenced in helpful displays and design illustrations. At this opening-night reception, you'll also hear a helpful lecture by UCI Claire Trevor School of the Arts' Marcy Froehlich, professor and costume designer for the school's drama department.

"Costuming the Leading Ladies of Shakespeare: From Stratford to Orange County" at UCI Langson Library, West Peltason and Campus drives, Irvine; www.lib.uci.edu. 5:30 p.m. Free
—AIMEE MURILLO

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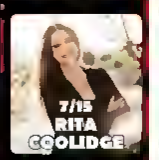
3/29	YONDER MOUNTAIN STRING BAND
3/30	THE TUBES
3/31	MISSING PERSONS
4/4	ARLO GUTHRIE
4/6	BIG BAD VOODOO DADDY
4/7	THE BOSS VS BON JOVI
4/13	MARC COHN
4/14	MELISSA MANCHESTER
4/15	LOS LONELY BOYS
4/19	URIAH HEEP
4/20	DIXIE DREGS
4/21	Y&T
4/22	WISHBONE ASH
4/25	LISA LOEB
4/28	KIEFER SUTHERLAND
4/27	HAL KETCHUM
4/28	ZEPPELIN USA (LED ZEPPELIN TRIBUTE)
4/29	KING'S X
5/4	ROGER CLYNE AND THE PEACEMAKERS
5/5	TYRONE WELLS
5/6	COLLECTIVE SOUL
5/8	MADELEINE PEYROUX
5/9	MESHELL NDEGEOCELLO
5/10	THE HIDALGOS
5/11	LOS RIOS ROCK SCHOOL
5/12	DESPERADO
5/13	OC's FUNNIEST HOUSEWIVES
5/18	BLOOD, SWEAT & TEARS
5/18	THE ENGLISH BEAT
5/19	LOS RIOS ROCK SCHOOL
5/20	RAT PACK TRIBUTE
5/24	THE POSIES
5/28	QINGO BOINGO DANCE PARTY
5/27	CASH'D OUT
5/29	STEPHEN STILLS & JUDY COLLINS
5/30	STEPHEN STILLS & JUDY COLLINS
5/31	JOHN MAYALL
5/1	ROBBY KRIEGER
5/2	QUEEN NATION
6/7	ULI JON ROTH
6/8	BEATLES vs STONES
5/9	THE PETTY BREAKERS

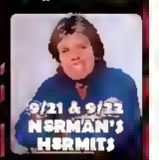












UPCOMING SHOWS

6/10	MARTY MCINTOSH	7/19	LITTLE RIVER BAND
6/15	JACK RUSSELL'S GREAT WHITE	7/20	SUPER DIAMOND
6/18	AL JARDINE - A PERFORMANCE FROM GUITARIST FROM THE VERY FIRST SHOW WITH A FORMER MEMBER OF THE BEACH BOYS	8/4	ABBAFAB
		8/5	RONNIE SPECTOR & THE RONETTES
		9/1	WILD CHILD
6/17	COMEDY NIGHT	9/21	HERMAN'S HERMITS FEAT. PETER NOONE
6/22	GARY HOEY		
8/27	TED NUGENT	9/22	HERMAN'S HERMITS FEAT. PETER NOONE
6/28	TED NUGENT		
6/30	LIVE DEAD & RIDERS '69	9/30	ANNA NALICK
7/14	GUITAR LEGEND DICK DALE	10/12	JD SOUTHER
7/15	RITA COOLIDGE	11/15	THE KINGSTON TRIO

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EDWIN GOEI

Rice to Meet You

Two former Kitayama sushi chefs open Kakurega in Costa Mesa

BY EDWIN GOEI

If you know about Kakurega, you've no doubt also heard its owners are a pair of former chefs from Newport Beach's venerable Kitayama. It was primarily for this reason that I featured the Costa Mesa eatery in our food blog's weekly roundup of new restaurant openings last November. And it's also why I decided to formally review the place. Though there are a lot of sushi bars in Costa Mesa, few come with origin stories that trace back to one of the toniest establishments in Orange County.

It's not as if Kakurega's owners advertised it, they seem much too humble to do so. Instead, the Kitayama connection was revealed to me by comments left on its Facebook page by loyal customers who eagerly awaited the new venture. If I've learned anything from eating at countless sushi bars over the past three decades, it's that the chefs are akin to lead singers in a band. They collect fans who would follow them to their next gig no matter what group they happen to be in. More than any other profession in the restaurant industry, the one-to-one interaction between sushi chefs and their clients fosters a loyalty that can sometimes border on hero worship. But at its core, it's a relationship based on trust and rapport cultivated over time and toasts of sake and beer.

And it's that kind of rapport that I witnessed between chefs Junichi Nishizawa and Shogo Suzuki and a particular customer one Saturday night at Kakurega. I could tell the three knew one another because when the man regaled the chefs with a story, he mentioned other names. The tale ended with the three of them laughing at the man's punch line. If there weren't a sushi counter separating them, they could've been three dudes out for a drink. It's obvious the man came here specifically for them—and also more than likely he'd never stepped into the place when it was called Sushi Island.

I'd never been to Sushi Island, either, but from the looks of the pictures I saw online, it used to be tiki-themed, covered wall-to-wall with bamboo and Hawaiian lusu kitsch. When Nishizawa and Suzuki bought it, they stripped the room down to its base coat. There's nothing now but the bar, rudimentary chairs and a giant blackboard with specials scribbled in big, white letters.

In addition to these specials, the chefs offer a small menu of appetizers, soups, salads and mains alongside the usual list of nigiri and rolls. Right now, if you don't count the sushi, there are three main entrées. This includes a New York steak seared brown on the outside and with a center that remained as cold and red as tartare; the steak came with a few roasted fingerling potatoes and a bowl of ponzu sauce for dipping. Yet, aside from the reasonable price of $15, eating it made me realize Kakurega's strength is not with the land-based meats, but with its seafood.

The roast pork belly, one of the blackboard specials, confirmed this. Though properly roasted and topped with gobs of thinly sliced green onion and sesame oil, the plainness of the pork made me yearn for the bowl of ramen from which it seemed disembodied.

Every piece of seafood I've eaten here, on the other hand, dazzled me. No matter whether it's completely cooked, briefly seared by blowtorch or raw, all the ocean critters I tasted that night seemed to become the very best versions of themselves in Nishizawa and Suzuki's hands. The grilled cheek the chefs bake (and price affordably at $6.50) changes from night to night; consider yourself lucky if it's hamachi, which I've had at countless sushi bars, but never like this where it's nearly 99 percent meat.

The kitchen also produces soft-as-marshmallows octopus legs pan-fried in soy, garlic and butter. As with all things made with butter, the sauce was so addictive and decadent I ended up dribbling it on other dishes so as not to waste a drop. But the chefs excel with even the seafood appetizers that are served more or less naked. The best of these might be the six sashimi pieces of bluefin tuna maguro that are draped over mini-stacks of sliced cucumber, then topped with a dollop of a bracing relish made from wasabi stems.

And of course, the nigiri sushi was exemplary. The just-broiled unagi was perfect, the seared salmon sent shivers up my spine, and the sublime red snapper—which was crowned with a tuft of pickled shishito peppers—made me look forward to the day I come back for omakase and start cultivating that all-important *itamae*-client relationship. Maybe I'll even have a story to share with them—perhaps this one.

KAKUREGA

2574 Newport Blvd., Costa Mesa, (949) 873-5959. Open Tues.-Sun., 5:30-10 p.m. Entrees, $18-$29; sushi, $4-$13. Beer, sake and wine.

WHAT THE ALE

» ROBERT FLORES

Southern Suds

Ensenada, Mexico, recently celebrated the fourth-annual Ensenada Beer Fest (www.ensenadabeerfest.com) with suds from more than 120 craft breweries, delicious food from local restaurants and three stages of live music. The five-day festival at the beautiful Riviera del Pacifico Cultural Center attracted more than 9,000 attendees, according to organizer Paco Talamantes.

Such well-known breweries as Insurgente, Border Psycho, Baja Brewing Co., Agua Mala and Fauna poured for Mexican craft-beer fans. San Diego breweries were also in the house. Stone Brewing, Belching Beaver, Bitter Brothers, Amplified Ale Works and Mason Ale Works joined their south-of-the-border neighbors.

While there, I tried Perversa, a 4.8 percent ABV, Mexican red ale by Capital Pecado Cervecena from Guadalajara. Brewed with chile peppers, this malty treat delivers a nice kick at the end.

As I walked around, I ran in to Benjamin Wood, owner of Hairy Nose Brewery. Wood, who lives in Tijuana but works in Del Mar, is passionate about brewing sours, which was evident when he won in the festival's American wild and fruit beer category for his Zaz Guayaba, a refreshingly tart sour with a sweet finish. Later, I met Charlie Castillo from Zombie Brew Labs, an Ensenada brewery that took home two awards: first place for an Imperial stout and third for a golden ale. At 7.5 percent ABV, Zombie's Double D is a double IPA loaded with hops and hints of tropical fruit.

I also met Ryan Brooks, former brewmaster at Coronado Brewing Co. in San Diego. He's getting ready to open SouthNorte Beer Co. with the help of his former Coronado bosses, Rick and Ron Chapman. SouthNorte just released two of its core beers in cans, the Mexican lager Sea Senor! (4.5 percent ABV) and No Guey (6.5 percent ABV), an IPA brewed with mango and Tajín. *Salud* to the 2018 Ensenada Beer Fest and everyone who made it a sudsy success!

LETTERS@OCWEEKLY.COM



Hop to It!

Our guide to Easter dining
BY ANNE MARIE PANORINGAN

There are holidays, and then there's Easter. We want to enjoy all the bountiful buffets and plated treats, but we can only choose one. This sizable list of contenders is here to help you decide your fate.



COURTESY OF MASTRO'S OCEAN CLUB

Hotel Irvine This backyard party has you covered with roasted leg of lamb, a build-your-own-mimosa bar, seafood risotto, Brazilian picanha steak and even a gelato cart! Still not satisfied? An egg hunt, photo booth and appearance by the Easter Bunny are also in store. Pricing is set at $65 per person, with children aged 5-12 at $20. *17900 Jamboree Rd., Irvine, (949) 225-6780, www.hotelirvine.com.*

TAPS Fish House and Brewery Choose between two craft beers, lovely champagne or continuous mimosas to complement your meal. Oh, and there's also prime rib, baked ham, seafood on ice and specially ordered breakfast items. And you'll always have room for the chocolate fountain. *101 E. Imperial Hwy., Brea, (714) 257-0101; also at 13390 Jamboree Rd, Irvine, (714) 619-0404; www.tapsfishhouse.com.*

Mastro's Ocean Club Dinner service is business as usual, but the PCH outpost of Mastro's celebrates the holiday between 10 a.m. and 3 p.m. with a delectable buffet. Chilled seafood, a sushi display, and carving and omelet stations are among the highlights. Guests are welcome to order such à la carte entrées as an ahi tuna burger and Maine lobster Benedict to complete their feast. It's $95 for adults; ages 12 and younger cost $25. *8112 E. Coast Hwy., Newport Beach, (949) 376-6990, mastrosrestaurants.com.*

Old Vine Café Expect the ever-popular breakfast menu for Easter. Caramel apple French toast is perfect for your sugary tendencies, while more adventurous tastes will opt for rabbit mole, served with fresh corn bread. *2937 Bristol St., Ste. A-102, Costa Mesa, (714) 545-1411, www.oldvinecafe.com.*

Hyatt Regency Huntington Beach This resort with a view will be hoppin' with excitement on Sunday. From 10 a.m. to 2 p.m., get your fill of unlimited champagne as you browse eight special areas. Blueberry French toast casserole, s'mores muffins and basil-spring pea spread make for salivating starters. Halibut ceviche with crispy tostadas and the piping-hot crab cakes in a chipotle aïoli are full of flavor. Baron of Beef crusted in herbs and peppers will be worth the wait; have it with a helping of English pea and foraged mushroom risotto. Arts and crafts opportunities for kids, a movie screening and an egg hunt are also in store. *21500 Pacific Coast Hwy., Huntington Beach, (714) 698-1234, huntingtonbeach.regency.hyatt.com.*

Montage Resort. Go buffet or à la carte by the beach this holiday. The Loft features slow-roasted leg of lamb with mascarpone polenta, shrimp and grits, Montage crab Benedict, and a curly kale and asparagus salad with truffle vinaigrette. And the Grand Ballroom offers a dozen ways to ruin your diet, including a Tuscan-spiced prime rib, sushi and sashimi, plus a delightful dessert display from pastry chef Lee Smith. Your brunch ($160, $50 for kids) includes photographs, live entertainment and an egg hunt. *30801 S. Coast Hwy., Laguna Beach, (949) 715-6000, www.montagelagunabeach.com.*

Seasons 52 Braised short rib hash, vegetable frittata and shakshuka with chorizo are just some of the house specialties. Seasons 52 will be plating. While everything is à la carte, for an additional $14.90, receive endless sips of Bloody Marys, champagne bellinis or red wine sangria. *3333 Bristol St., Ste. 2802, Costa Mesa, (714) 437-5252; www.seasons52.com.*

Monarch Beach Resort. From 11:30 a.m. to noon, kids are treated to a complimentary egg hunt, where the ultimate goal is to locate a special golden egg. Afterward, a carnival offers a petting zoo, old-school sweet treats and photos with the all-important bunny. Kids cost $40, but parents do not pay. A cash bar will be ready for your thirsty needs. AVEO's brunch option includes salt-crusted whole snapper, dodecanese pork gyro and hot cross buns at the carving station. The seafood bar has hot smoked gravlax, grilled octopus and oysters on the half shell. We haven't even mentioned the classic breakfast spread or sweets table! All for $139, or $59 per child. *1 Monarch Beach Resort, Dana Point, (800) 722-1543, www.monarchbeachresort.com.*











COURTESY OF J'S KOREAN CUISINE

Fusion Profusion

Bibimbap burrito at J's Korean Cuisine

J's Korean Cuisine is so well-hidden down a downtown Fullerton alley that you'd almost miss it—that is, if it weren't for the scent of KFC (Korean fried chicken) wafting through the air and K-pop blasting over the speakers. They serve your typical Korean bar food such as fried chicken wings (crispy soy garlic, sweet chile and habanero), loaded kimchi fries, Korean fusion tacos and ramen. But what you should order here is the bibimbap burrito. This version of the bibimbap bowl is filled with rice, kimchi, pickled veggies, tender bulgogi, fried egg and—because it just isn't bibimbap without it—gochujang, sweet-and-savory fermented red chile paste. And it's all wrapped up in a tortilla—now that's Gangnam Style.

J'S KOREAN CUISINE CHICKEN AND BIBIMBAP
114 W. Commonwealth Ave., Fullerton, (714) 519-3360, jcfullerton.com

EatThisNow

» CYNTHIA REBOLLEDO

DrinkoftheWeek

» CYNTHIA REBOLLEDO

Rose Paloma at 100 North Kitchen and Lounge

Fullertonians recently got a gastrolounge serving up New American cuisine—think chicken marsala, roasted prime rib sliders and vegetarian lasagna. Located in the building that used to house Tuscany Club—the gateway to downtown Fullerton's plethora of bars and nightclubs—100 North Kitchen and Lounge is putting out approachable craft cocktails and a menu featuring produce sourced from Anaheim's Renewable Urban Farm, a nonprofit, organic and sustainable space utilizing aquaponics. Start your meal with a Rose Paloma.


CYNTHIA REBOLLEDO

THE DRINK
A delicious mix of Bribon tequila blanca, lime juice and grapefruit soda come together for a refreshing base, while housemade rose simple syrup gives it a nice, bright floral finish. Cheers to 100 North and one less hot-mess club!

100 NORTH KITCHEN AND LOUNGE
100 N. Harbor Blvd., Fullerton, (714) 698-4010; 100northkitchenlounge.com

OC Weekly Bulletin



Upcoming Events

Joe Rogan
at Irvine Improv Comedy Club
Friday April 13 at 7:30 PM
Call (949) 854-5455
or tickets at ticketweb.com

OC Beer & Music Festival is Back!
The event is a walk around event held at night where guests have access to complimentary samples over 100 craft beers. More info at: www.rockstarbeer.com.
Tickets are $35 GA/$50 VIP

*** Standup Comedy Workshop ***
Taught by 20 year veteran standup pro.
More info **www.OCStandUp.com**
949-313-1030

Messages

Spring into Shape at UFC Gym
UFC Gym is now offering 15 days of classes for just $15!
Find a location near you at UFCGym.com



HARLEY
Can you help him find a loving family?
Harley is a happy-go-lucky 3 year old German Shepherd. He loves people of every size, but he's not a fan of other dogs or cats. Harley wants to be your one-and-only, and in return he will be your constant companion and loyal protector. Harley knows basic commands. See more photos and apply to adopt at gsrac.org

Featured This Week



irenechenpai Do it for the gram KBBQ is always a good choice especially when there's corn cheese involved @gramsbbq

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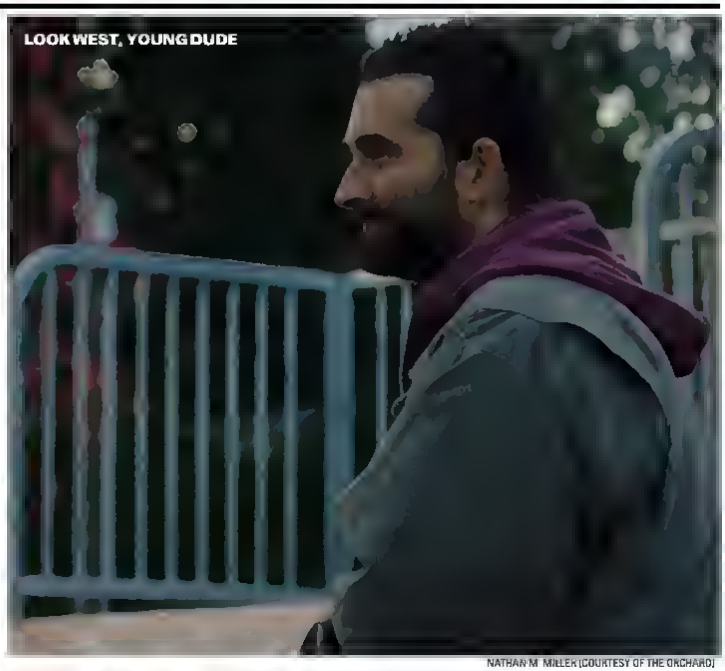
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Love In a Hopeless Place

Edie Falco and Jay Duplass are star-crossed lovers in *Outside In*

BY AIMEE MURILLO



NATHAN M. MILLER [COURTESY OF THE ORCHARD]

Brothers Jay and Mark Duplass have carved themselves an interesting niche of indie cinema that has consistently examined mid-30s age malaise as reflected in interpersonal relationships in the 21st century. Together—and separately—they've embarked on making character-driven films in which the main protagonists are flawed, uncertain individuals working through some type of anxiety and confusion during that pivotal stage in life when, culturally, one is to be expected to have everything already figured out. The latest example of this is Jay's latest feature *Outside In*, in which he stars. It was co-written with and directed by Lynn Shelton, who previously worked with Mark on the 2009 mumblecore breakout *Humpday*.

While *Outside In* fits perfectly within the Duplass oeuvre, the film would be more appropriately classified as a triumph for Shelton, who draws marvelous performances from her principal cast. Jay plays Chris Connelly, an ex-con just released from prison after a 20-year stint for a murder he didn't commit. He managed to stay sane in the Big House with help from his former high school teacher, Carol Beasley (Edie Falco), who gave him homework assignments in jail and faithfully kept in correspondence with Chris via letters and weekly phone calls.

Upon his release, Chris receives a tepid welcome from his well-meaning friends and family, who keep him at arm's length and have their own baggage to deal with. While some old chums have started families during the two decades he was away, others—including Chris' immature deadbeat brother, Ted (Ben Schwartz)—just haven't grown up since high school. Essentially left to figure everything out alone, Chris feels stuck in his Granite Falls, Washington, hometown, having to catch up with technology while applying for low-paying jobs that offer him a dimension of shame each time he has to report his status as a convicted felon.

The reserved, quiet Chris turns to Carol for friendship, but, as he clumsily reveals, he's also grown madly in love with her. Although Carol turns down his advances, she secretly feels stuck and alone in her own prison of a loveless marriage to Tom (Charles Leggett). Carol tries to integrate Chris into her family circle to assuage his loneliness and somehow fix her own relationship, but her bond with Chris is undeniable, and both are unable to keep from making decisions that leave the audience wondering whether this May-September romance will actually happen. Further complicating matters is the friendship that forms between Chris and Hildy (Kaitlyn Dever), an artsy, teenaged loner who is combative with her mother, Carol.

While there's barely any earth-shattering drama taking place throughout the film's 109-minute runtime, *Outside In* is a lovely masterclass of acting from Falco. With her big eyes and melancholy gaze, Falco's Carol displays a tender vulnerability and warmth that's hard to not love, and her skittery, nervous personality belies an inner strength and clearheadedness that Falco reserves for unexpected moments. Meanwhile, Duplass projects a disheveled exterior that easily gives Chris a sketchy vibe, yet there's also a gentle, sensitive nature about him similar to that of a wounded puppy. Duplass and Falco shine together whether making humorous small talk or in more intimate, candid scenes.

Shelton makes good use of her lead actors' rapport, but even better are their solo scenes meditating on the strange, murky waters of their lives. Both characters are upfront about their own shortcomings, but that only spurs the audience to root for them more. And while Shelton and Duplass grant them an uncertain ending, it's more honest than a contrived, two-against-the-world joyous conclusion.

Dever and Schwartz also turn in pitch-perfect performances. Dever gives Hildy a silent resilience, while Schwartz, known mostly for playing comedic roles, is brilliantly cast as underachieving party-boy Ted who later reveals his own dark flaws.

Filmed against the gloomy, picturesque landscapes of Washington, shots of Chris looking outside his car window and riding around on his heat-up bicycle hammer the symbolism of freedom a little too heavily at times. Nonetheless, *Outside In* is a quaint piece of cinema that allows us to follow Duplass and Shelton's lonesome characters as they orbit the precariousness of life's detours—while also learning to embrace them.

AMURILLO@OCWEEKLY.COM

OUTSIDE IN

was written by Jay Duplass and Lynn Shelton, directed by Shelton, and stars Duplass, Edie Falco, Kaitlyn Dever and Ben Schwartz. In theaters and on digital platforms Fri.

IN 1964, ARTIST ALBERTO GIACOMETTI ASKED WRITER JAMES LORD TO SIT FOR A PORTRAIT. HE SAID IT WOULD TAKE ONLY ONE DAY.



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The Optical Illusion of JFK

A ghost is resurrected at Bowers with 'American Visionary'

BY DAVE BARTON

I. F. Stone once described John F. Kennedy as "simply an optical illusion," and nowhere is that more evident than in "American Visionary: John F. Kennedy's Life and Times," the curated showing of Kennedy photographs now at the Bowers Museum.

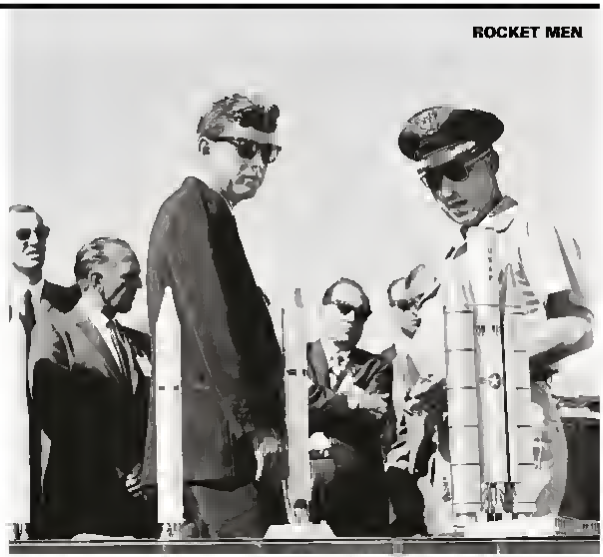
Tracing the life of the 35th president of the United States from his privileged birth to his untimely death in Dallas, the exhibition is presented in cooperation with the John F. Kennedy Library foundation, including support from Getty Images and JFK's nephew Stephen Kennedy Smith, who just published a book on his late uncle. While the photos are a cheerful chunk of nostalgia, there's nothing revelatory about the show's existence other than the continued stoking of fires beneath the mythological Camelot.

Coined by Jacqueline Kenoedy, inspired by JFK's favorite musical, the irony is that the Arthurian legends the musical was based on can be distilled down to themes of betrayal, adultery and death, issues that Mrs. Kennedy was more than familiar with. So much so, in fact, one can't help but wonder whether she was simply winking at those in the know by using the reference. The dynasty's confident manipulation of the family's image—something the media aided and abetted, making Kennedy the most photographed politician in the world—continued past his death, exacerbated by Mrs. Kennedy's willingness to aggrandize him for posterity. That transformation from failed legislator to tragic national hero was the beginning of a sea change in how politics and politicians were viewed.

America loves her symbols, and the grin, the perfect hair, the youthful countenance and happy face the family put out to the public were iconic symbols of hope. While I understand that Kennedy's enshrinement may have been a comforting, even necessary baby blanket at the time, in the thick of Vietnam, political violence and the Cold War, it ended up becoming a propaganda wall that prevented people from seeing the truth. As JFK's questionable talents as president have been overlooked and mythologized by an assassin's bullet, every progressive issue he may have inspired—space travel, advocacy for the arts, a perceived sympathy for the poor and the working class—was undercut by his actual antipathy for the New Deal, lack of action on civil rights, the potential disaster of the Cuban Missile Crisis and the bungled Bay of Pigs.

Is it too much to ask that on the 55th anniversary of his death this November, we lay to rest the continuing martyrdom of Kennedy? That eternal flame doesn't do America any good anymore. And maybe it never did when televised manipulations of presidential images and First Families led to an actor with Alzheimer's being elected to our nation's highest office just 20 years later? Instead of more inventions becoming history, more unnecessary books written and sold or more reality-TV stars elected to the presidency, may I suggest it's time to open our eyes and put truth to the Grand Lie? Resigning Kennedy's inchoate tenure to the historical dustbins, just as presidents James A. Garfield and William McKinley before him, would be for the best.

ROCKET MEN



BOB GOMEL (COURTESY LIFE IMAGES COLLECTION/GETTY IMAGES)

The bulk of the "Helix²: Sculptures by Eric Johnson" exhibition at the Frank M. Doyle Arts Pavilion are twisted wood and resin sculptures inspired by painter John Singer Sargent's controversial portrait *Madame X*. Sargent's 1884 oil of an American woman married to a French banker accentuated the curves of her body, the regal stretch of her neck and profile, something uncommon during Victorian times. His accenting of her sensuality—including a dress strap that had slipped off her shoulder and dangled against her upper arm—put a gossipy target on his model's back by Parisian society, eventually requiring that Sargent censor the work by repainting the strap to sanitize his original take.

A tiny photo of the Sargent is the most effective note offered by co-curators Leland Paxton and Tom Dowling, but it's enough to tell you what to look for amid the lyrical sleek suggestions of a woman's body. Inspired by the Finish Fetish movement of the '60s, the work is more reminiscent of the sheen of wet surfboards or the colorful blending of paint on muscle cars than the soft flesh of a woman's body, but a brief touch reveals them to feel as sexy as they look. You can trace the abstracted twist of a waist or arch of a spine with your hand, see the lattice bone structure underneath the "skin," and note that from the right angle, the resin spirals glow with the same funereal paleness as Sargent's socialite.

"AMERICAN VISIONARY: JOHN F. KENNEDY'S LIFE AND TIMES" at the Bowers Museum, 2002 N. Main St., Santa Ana, (714) 567-3600, www.bowers.org. Open Tues.–Sun., 10 a.m.–4 p.m. Through June 3. $10–$15, children younger than 12, free.

"HELIX²: SCULPTURES BY ERIC JOHNSON" at Orange Coast College's Frank M. Doyle Arts Pavilion Project Gallery, 2701 Fairview Rd., Costa Mesa, (714) 432-5072, www.orangecoastcollege.edu. Open Mon.–Wed. & Fri., 11 a.m.–5 p.m.; Thurs., 11 a.m.–7 p.m.; April 7, noon–4 p.m. Through April 7. Free.

ARTSOVERLOAD

» AIMEE MURILLO

March 30–April 5

"ART ON PAPER" Group show that features different kinds of art that fit on paper, including paintings, drawings, prints, collages and more. Open by appointment only. Through April 7. Free. Catalyst, 6630 Westminster Blvd., Westminster. (714) 891-3626. www.artsupplywarehouse.com/catalyst.

"CREATING FRANKENSTEIN! AN ALL-FEMALE ART SHOW" Local women create work inspired by Mary Wollstonecraft Shelley's *Frankenstein* concluding Women's History Month. Opens Sat. with a reception, 4:30 p.m. Open Wed.–Fri., 2–6 p.m.; Sat., 10 a.m.–3 p.m. Through April 28. Free. Makara Center for the Arts, 811 N. Main St., Santa Ana. (714) 465-1130; www.makaracenterarts.org.

***THE CRUCIBLE*:** Arthur Miller's classic play fictionalizes the Salem witch trials during the 17th century and was written as a powerful allegory to the 1950s McCarthy hearings. Fri., 7:30 p.m., Sat., 2:30 & 7:30 p.m., Sun., 2:30 p.m. Through April 8. $15–$25. The Attic Community Theater, 2834 S. Fairview St., Santa Ana. (714) 852-2525. www.acact.com.

"EXPLORING *THE* WORLD OF PHILIP K. DICK" Artwork inspired by the sci-fi author's major stories, all done by Cal State Fullerton art students. Open Mon.–Sat., 8 a.m.–6 p.m., Sun., 9 a.m.–7 p.m. Through April 25. Free. 1888 Center, 115 N. Orange St., Orange. (657) 282-0483; 1888.center.

MAGNIFY RAW ARTISTS SHOWCASE: Local artists, musicians, fashion designers and more come together for this exquisite one night-only reception. Wed., 7 p.m. $22–$30. 18+. Mansion Costa Mesa, 941 Baker St., Costa Mesa. (657) 205-9584, rawartists.org.

MISSION MURALS LECTURE AND BOOK SIGNING Photographer Richard Evens presents a lecture on the murals located in San Francisco, as depicted in his photo tome *The Mission*, followed by a book signing. Sat., 2 p.m. $10. Museum of Latin American Art, 628 Alamitos Ave., Long Beach. (562) 437-1689; www.molaa.org.

***THE TRIAL OF ROBERT E. LEE*:** In this one-man drama, Tom Dugan portrays Lee as he transports the audience back in time to discuss the Confederate commander's life. Thurs., April 5, 7:30 p.m. $25. The Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595, themnck.org.

"WANG XIN YONG: LOVE LETTERS TO NATURE" Chinese artist Yong displays 29 traditional ink and calligraphy paintings on rice paper that depict scenic landscapes and nature. Opens Thurs., April 5. Open daily, 10 a.m.–10 p.m. Through April 12. Free. Ning Zhan Gallery, 357 S. Coast Hwy., Laguna Beach. (714) 776-1753. ningzhugallery.com.


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Assembler of the Machine

How drummer Jon Knox helped form Rage Against the Machine in Irvine

BY GABRIEL SAN ROMÁN



COURTESY OF JON KNOX

A week before leaving his hometown of Irvine for a new life in Nashville, musician Jon Knox had a parting suggestion for his longtime friend Tim Commerford, one that proved providential. Knox had played drums with Lock Up, a funky Los Angeles rock band that split in 1990, and he paid special mind to their prodigious talent on guitar. Tom Morello, a 'fro-sporting Harvard grad, began melding his shredding solos with more experimental sounds, an innovative skill set that made him seem destined for stardom.

"Look, this guy is really serious," Knox told Commerford, passing along Morello's contact info. "I think he's someone you should connect with."

It wouldn't be too long before Commerford and mutual friend Zack de la Rocha began rehearsing and making some noise with Morello and Brad Wilk. They called themselves Rage Against the Machine, and Commerford kept his Nashville friend up-to-date on how his musical suggestion unfolded.

Rage Against the Machine dropped an eponymous self-titled debut a year later, recorded three multiplatinum studio albums in all, won various Grammy Awards, and are sure to someday be inducted into the Rock and Roll Hall of Fame. "There's something that those guys must have needed to accomplish for all of them to be together," Knox says, calling it fate. "I'm glad that it worked out for them."

But Knox's role in assembling one of the greatest political rock bands is a little-known factoid, save for a brief sentence in Lock Up's Wikipedia page or a faithful mention by Commerford in interviews such as the one he gave to Alternative Nation in August. It's a story that begins in Irvine. The son of a military dad who ended up at the Marine Corps Air Station El Toro, Knox originally took up drums to escape the pain of his parents' divorce. "When you go through those difficult times in life, you either sink or swim," he says. "I jumped into music and tried to put my joy and focus there."

His incessant practicing didn't go unnoticed in the otherwise-quiet Irvine neighborhood he lived in with his mom. One day, some rock musicians stopped and asked him if he knew about Rush drummer Neil Peart. "They gave me this record, *All the World's a Stage*, and that was it," he says. The classic Rush album and Kiss' *Alive* drew him into the world of rock & roll for good.

Eventually, Knox met Commerford, a fellow Rush fanatic who lived in the nearby University Park neighborhood and played bass. They formed bands together during their high school years, and Knox later met De la Rocha through Commerford. "Zack would come out to a couple of our rehearsals and hang out," Knox recalls. "He probably wouldn't admit it, but he had slicked-back hair and he played this Gibson guitar. He'd be playing these guitar riffs, and the girls would go wild."

After Knox graduated from Woodbridge High School, he formed the Gift with Commerford and No Doubt guitarist Tom Dumont, also from Irvine. The band played shows in LA in hopes of landing a record deal. One night, Knox and Commerford encountered a legend and tried to hand him their demo. "We saw Rick James stumbling out," Knox recounts with a laugh. "Rick was gone, though."

The Gift went through several lineup changes until disbanding. That's when Knox started looking through *Music Connection* magazine and networked with Morello's band Lock Up. "I ended up auditioning for them and got the job," he says. "It's funny because, for some reason, I beat Brad Wilk out in the audition."

Wilk re-entered the mix after Knox put three-quarters of Rage Against the Machine together before heading to Music City. "I started doing Christian music and moved out to start touring with bands," he says. Knox always believed his talents came from God and felt he needed to be in the heart of the Bible Belt. The drummer met his wife in Nashville, started a family and got to work with such legendary musicians as Steve Cropper. He joined Christian rock band White Heart and played with them until 1996.

In December 1999, Rage Against the Machine's tour in support of *The Battle of Los Angeles* brought them to Nashville. "I'm driving in traffic and didn't know they were in town," Knox says. He spotted a man walking around the city's West End main drag that looked like De la Rocha, though with his hair knotted in dreads, not slicked-back as in their Irvine days. "Zack!" Knox yelled out of his car across the traffic.

"Hey, Knox, what's up!" the front man responded, recognizing his old friend.

Knox met up with his Irvine pals the next day and took them around town.

Life came full circle again after the band played what turned out to be their final show during the LA Rising festival in 2011. By that time, Knox had returned to Southern California. He flipped through a music magazine one day to find Commerford had mentioned his name in an interview. A friend had also read it and reached out to the music journalist, who put the two back in contact. "We talked on the phone for a while," Knox says.

When Commerford started Future User in 2013, he tapped his friend to play drums; the band released *#SteroidsOrHeroin* two years later. "It's like putting on an old shoe," Knox says. "Those relationships and abilities are all over that album."

These days, Knox is happy to see Commerford playing in Prophets of Rage. He's in a super-group of his own on the Christian-music scene, drumming for the Union of Sinners and Saints, an amalgamation of Petra and White Heart members. "We've got some shows coming up this year," he says. "We play some new music and some of the older stuff as well." In addition to performing as a session musician, he plays drums for his home church in Corona and guides his musician daughters on their path.

No matter where he goes, though, he'll always fondly recall those early days in Irvine. "It was a real good music bed in Orange County at the time," he says. And while onstage De la Rocha always claimed Rage Against the Machine for LA, the band's story is undeniably an Irvine tale, too. Three musician friends—white, black and Chicano—found a place in suburbia to carve out a space for themselves that became bigger than any imagined.

"I do have a love for Irvine," Knox says. "I don't think I'd be the person I am today if I hadn't lived there."

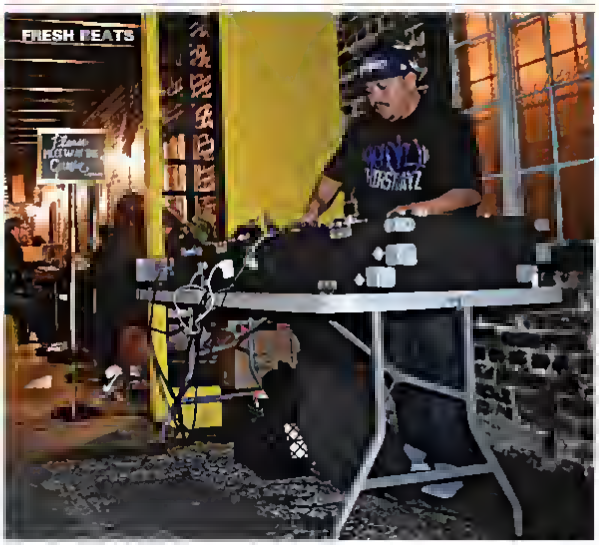
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JEANETTE DURAN

Served On a Vinyl Platter

SanTana restaurants create a community DJ culture with open turntables

BY JEANETTE DURAN

Open mics and karaoke make up the bulk of the low-budget entertainment found in most local restaurants and bars. But in downtown Santa Ana, good times are spinning at two restaurants La Rinconada Mexican Restaurant and El Indio Botanas y Cervezas are giving audiences and aspiring artists a different spin on sign-up-sheet stardom by opening up their turntables.

Despite the explosion in digital and streaming services such as Pandora, Spotify and Apple Music, the vinyl resurgence has restored the art of the DJ and the classic setup used to mix, scratch and manipulate jams.

El Indio Botanas y Cervezas owner Oscar Olivares is a SanTana native who has been collecting vinyl albums since he was a kid. On an average night at his establishment, you can expect workers from the nearby city and county offices in suits while a group of older women sit beneath the strands of bulbs that light up the back patio. On Tuesday nights, the groovy music from the open turntables is loud enough to enjoy, but not so much you can't hold a conversation while you feast on your dollar tacos. "We want people to pass by El Indio and listen to music that usually comes from backyard parties in Santa Ana—funk, oldies, hip-hop, soul," he says. "We encourage professional DJs and even people who have never scratched a record before to come in and practice. As long as the music isn't offensive, you're welcome here—we even had a guy come in and spin his Backstreet Boys album once."

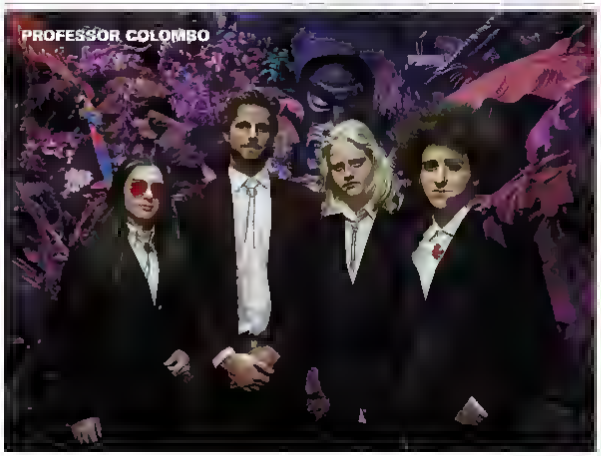
Just a few streets away at La Rinconada (which translates to "The Corner Place"), business and committed life partners Jose Trujillo and Raul Sanchez offer a similar experience. "Music, like food, is all part of culture, and appreciation for our culture is what drives our restaurant," Sanchez explains. "We encourage everyone, even beginners, to come play their preferred genre of music on the open turntables on Taco Tuesdays."

The restaurant also hosts such social events as Sunday's Salsa and Cumbia night, and Sanchez says there are more in the works, including a gay night and a Sunday-morning brunch.

So next time you're in SanTana for Taco Tuesday, bring your records with your empty stomach!

LETTERS@OCWEEKLY.COM

El Indio Botanas y Cervezas is located at 309 W. Third St., Santa Ana, (714) 547-7868. La Rinconada Mexican Restaurant is at 300 W. Fifth St., Santa Ana, (714) 647-1517.



LARISSSA JAKS

Friday

OECLAN MCKENNA, CHAPPELL ROAN: 7:30 p.m., $15, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.constellationroom.com

J-BOOG: 8 p.m., $25-$75, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

KOLARS, ESCONOIDO, SAMMY RRUE: 8 p.m., $12, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com

ORCHESTRAL MANOEUVRES IN THE DARK: 7 p.m., $30, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim.

THE SLOP STOMP, FEATURING THE PREMONITIONS: 3 p.m., free, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

Saturday

CURRENT JOYS, FERBUS: 8 p.m., $10, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.constellationroom.com

DYING FETUS, THY ART IS MURDER: 6:30 p.m., $22-$25, all ages. The Glass House, 200 W. Second St, Pomona, (909) 865-3802, www.theglasshouse.us.

MAC'S BIRTHDAY SHOW, WITH JFA, NARCOLEPTIC YOUTH: 4 p.m., $15-$20, 21+. Doll Hut, 107 S. Adams, Anaheim, (562) 277-0075.

PROFESSOR COLOMBO, MOONSVILLE COLLECTIVE, VICTORIA BAILEY, JERRY & THE REST, MAGIC RYCHRISTOPHER WONDER: 9 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com

***SIEMPRE* SELENA—A CELEBRATION OF LIFE PARTY:** 7 p.m., $20, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim.

Sunday

THE MOTHER HIPS: 7 p.m., $20, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim

PSYCHIC WAVE PRESENTS BUNDY, FAMILY CASH, SLUGS. 9 p.m., free, 21+. The Conteeetal Room, 115 W. Santa Fe, Fullerton, (714) 526-4529

ROY WOODS: 8 p.m., $22-$125, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

Monday

THE DICKIES, THE QUEERS: 8 p.m., $17, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

THE HUNNA AND COASTS: 6:30 p.m., $15, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim

SWEET NOBODY: 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

Tuesday

BRIAN FALLON AND THE HOWLING WEATHER, RUSTON KELLY: 8 p.m., $25, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

MALLRAT: 8 p.m., $8, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.constellationroom.com

Wednesday

DUMBFOUNDEAD: 9 p.m., $20-$65, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.constellationroom.com.

KEVIN NICHOLS, SPIRIT MOTHER, THIS UNI: 8 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

KRS-ONE: 8 p.m., $5, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

Thursday, April 5

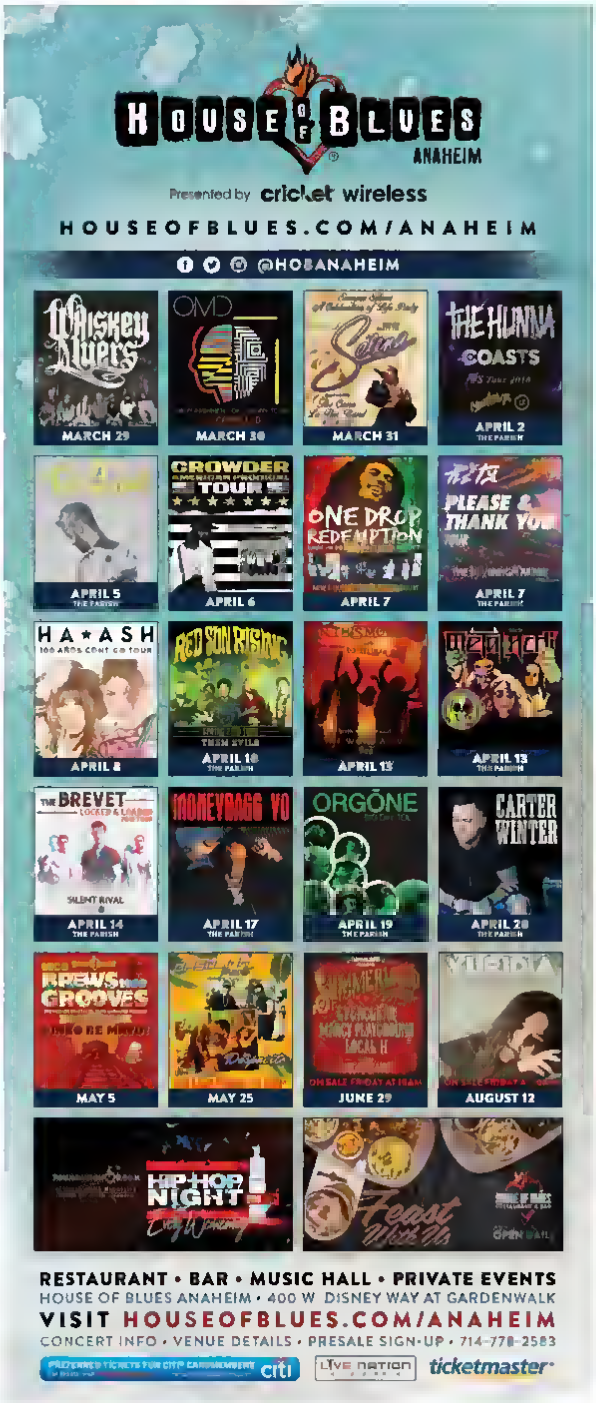
ELETTROOOMESTICO, SUMO PRINCESS, RELLA NOVELA: 8 p.m., $10, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com

GUANA BATZ, ROFFIN KATS, GOOOAMN GALLOWS, GAMBLERS, MARK, AGAINST THE GRAIN: 8 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com

THE HURRICANES, SAILOR PDON, CLIT KAT: 8 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

KRDO LOCALS ONLY PRESENTS STATE TO STATE: 7 p.m., free, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim

YELLOW DAYS, JON BAP: 8 p.m., $15, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.constellationroom.com.



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Cock Locked

I'm in a D/s relationship. I'm not submissive around the clock, but my partner owns my cock. We've purchased several male-chastity devices, but I can pretty easily get my cock out of them. My partner did some investigating and learned that the only effective devices work with a Prince Albert piercing—a ring through the head of the penis that locks into the device, preventing the sub from pulling his cock out. My partner now wants me to get a PA. I don't want to get my cock pierced, and I've said so, but I haven't safe-worded on it. I would very reluctantly do it to please her. My partner made an appointment for a piercing three months from now, on our second anniversary. She told me that we can cancel it if I can find an effective chastity device that doesn't require a piercing. Do you or any of your contacts in the fetish world know of any devices that are inescapable?

Piercing Appendage Unnecessarily Scarier Eager Sub

"I've never come across a standard male-chastity device I couldn't pull out of," said Ruffled Sheets. "So PAUSES's partner has obviously researched regular chastity devices well."

Sheets is an IT consultant who lives in the United Kingdom with his partner of 15 years. Male-chastity devices have fascinated him for more than two decades...and as of this writing, he owns 37 different kinds of cock cages. His partner frequently keeps his cock locked up for weeks or months at a time—and if there were such a thing as a commercially available male-chastity device that was inescapable, Sheets would know about it.

"However, all is not lost," said Sheets. "Piercing is one of two ways to ensure the penis cannot escape. The other is a full chastity belt. Now, full belts aren't without their drawbacks—they are generally more expensive, are harder to conceal under clothes, and take longer to get used to, especially at night. But they are secure. I have three custom-fitted chastity belts, and once properly fitted, they're inescapable." Sheets's chastity belts were made for him by Behind Barz (behindbarz.co.uk) and Fancy Steel (fancysteel.com.au).

But if most commercially available male-chastity devices aren't inescapable, what's the point? Why would a person bother to wear one?

"You can only partially escape," said Sheets. "It's possible to pull out the penis but not remove the device," which is anchored around the balls and base of the shaft. "And a partially removed device is awkward and uncomfortable."

For many male subs and their Doms, the symbolism of a male-chastity device is what matters most, not its inescapability. And as with other forms of sex play and most aspects of healthy relationships, the honor system makes it work.

"As in any negotiated relationship, you can cheat," said Sheets. "But why cheat? They're easy to keep on if you're genuinely interested in submitting."

Fun fact: Locking a guy's cock in an inescapable device doesn't prevent him from coming.

"A device can be locked in place with a belt or a piercing...but orgasms are still possible," said Sheets. "I've yet to discover any kind of device that can prevent the wearer from achieving orgasm if he's holding a powerful wand massager against it, especially after weeks without coming."

So if your Dominant is locking up your cock to prevent you from coming, PAUSES, she'll also need to lock up her vibrators.

There are two other things Sheets wanted you to be aware of as you begin to explore male chastity, PAUSES.

"Lots of men are shy about being submissive," said Sheets, "so they'll say things like, 'I'm normally dominant in real life,' kind of like PAUSES opened his letter by saying he isn't submissive 'around the clock.' I just wanted to make sure he understood that chastity is a long-term game. For most of us in chastity devices, it's a 24/7 affair—literally around the clock." If you said you weren't submissive around the clock because you didn't want to admit that you are—in fact, submissive around the clock, PAUSES—chastity play won't be a problem. But if you meant it—if you're not capable of remaining in a submissive headspace for more than a few hours—you'll need to ask your partner, before the padlock clicks shut, just how long she intends to keep your cock locked up.

"Being locked also has another side effect that you wouldn't perhaps anticipate," Sheets added. "Whenever you become turned on, you feel your cage or belt against your penis. It can be anything from a gentle reminder to a vice-like grip, depending on your arousal level. And whenever this happens, your mind automatically turns to your key holder, even if they're not around."

Ruffled Sheets blogs at ruffledsheets.com, where he reviews male-chastity devices and other sex toys. Follow him on Twitter @ruffledsheets.

My girlfriend of four months has unofficially moved in with me. We began as a long-distance thing, I live in New York City, and she lived in the Deep South. What began as her visiting me for the holidays ended up with her staying with me indefinitely. She comes from a very poor family, and going back home means sleeping in her grandma's living room. Things are going well...but we are moving fast. I'm not sure how I feel about this. On one hand, I'm loving it and loving her. On the other hand, I feel like she could be using me. She has found part-time work. She hasn't pitched in for rent—I also have a roommate—but she has pitched in for groceries. Do I ask her for rent money? Do I send her back to her grandma's place? I don't know what to do because I feel like I am housing a refugee.

She's Here Indefinitely Now

Instead of ending things now to protect yourself from retroactively feeling shitty about this relationship if it ends at some point in the future...SHIN: you should have a convo with your girlfriend about rent, reality and roommates. Tell her it can't go on like this indefinitely—living in your apartment rent-free—as it's unfair to your roommate and that kind of support is too much to expect from someone she's been seeing for only four months. Tell her you appreciate the ways she's kicking in now—helping with groceries—but eventually she'll need to start kicking in on rent, too, and then set a realistic date for her to start paying rent. You should also encourage her to think about getting her own place. Not because you want to stop seeing her—you're loving it and loving her—but because a premature commitment (and cohabitating is a commitment) can sabotage a relationship. You also don't want her to feel so dependent on you that she can't end things if she needs to. You want her to be with you because she wants to be with you, not because she's trapped.

You ran a letter from a man whose wife wouldn't let him spank her. I'm a woman whose husband won't spank me. I found a man like WISHOTK, and we meet up for spanking sessions. Neither of our spouses know. It's only spanking, no sex. How bad should I feel?

Really Erotic Dalliances But, Um, Married

Very bad. In fact, REDBUM...I think you should be spanked for getting spanked behind your husband's back—then spanked again for getting spanked for getting spanked behind your husband's back. And then spanked some more.

On the Lovecast (savagelovecast.com), the urologist is IN. Contact Dan via mail@savagelove.net, follow him @fakedanesavage, and visit ITMFA.org

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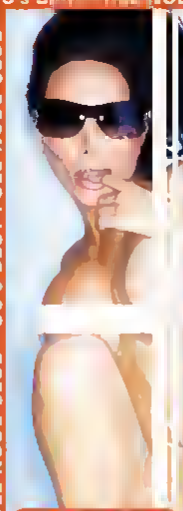
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ROBERT FLORES

The cannabis plant can be used for either recreational use or for medical issues. While some strains lean more toward just getting you high, some with a large percentage of CBD will help with relaxation, stress and anxiety but won't get you high. On a visit to Herbology 35 Cap in Santa Ana, the budtender showed me the Triple Crown OG, an uncommon 100 percent indica strain that tests at 27 percent THC. At $35 per eighth, it's also a good deal. Score!

Medically Triple Crown OG helps with anxiety, pain, stress, depression and even stomach issues. As far as its recreational properties, it's definitely going to get you very stoned and leave you with a silly smile on your face. I liked the aroma—citrus, pine and hints of lemon—and that the buds looked very mature and seemed to twist around one another. While the outside was a light, frosted green, inside, the bud was nice and sticky. I lightly packed a bowl and took some cautious hits, wanting to enjoy the buzz as it grew. The bud burned slowly, probably because of all the sticky resin—another good sign of a mature plant that was harvested at its peak. The buzz took over my body and put me in a very relaxed high, but not too high. I was feeling like a champ. Total bliss.

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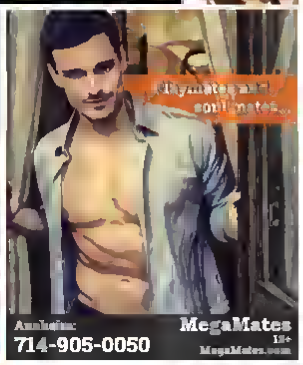

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A Spectacular Optimism

Rwandan artist Emmanuel Nkuranga lights up Casa Romantica

BY LISA BLACK

Emmanuel Nkuranga was flying from his home in Kigali, Rwanda, to attend his solo show at San Clemente's Casa Romantica Cultural Center and Gardens, but because of plane delays, he missed last week's opening reception. The self-taught artist's thick, painterly works dazzle with a riot of color and intricate texture. So lively, they appear to vibrate against the white walls of the gallery.

Nkuranga created most of these mixed-media works for Casa Romantica. "I wanted to be sure [the paintings] captured my experience and love for California," says Nkuranga. "The flow of life on the West Coast is textured and rich, and I was thrilled to have an opportunity to express those feelings on canvases bound for California."

Nostalgia is embedded in the energetic application and disruption of paint as well as in the titles, such as *Golden Memories* of a particular San Francisco bridge. Detailed cityscapes *Big Apple Memories* and *Excitement In Chicago* (2016) provoke a desire for cities lived in or visited.

The Chicago buildings, including Sears Tower and the unmistakable diamond-topped high-rise, are rendered in wintry browns and golds, but blasting from their tops is a pastel sweep of that city's dynamism. Along the bottom are a series of vertical patches repeating in green, red, purple and orange, the white scrapes into these face-shaped colors transforming them into masks.

California Love is a thrilling rendering of our state bear, majestic in size (66 inches by 49 inches) and price ($10,000), and will no doubt be snatched up.

Nkuranga brings this same devotion to subjects from his homeland, bestowing them with deceptively simple titles. *Living Treasure* is a portrait of four gorillas regarding the viewer, though a solitary shadow looms behind the two smaller ones. These are no zoo animals, but distinct creatures subject to human dangers. Floating designs in a primary red magically appear where color is added over texture, somehow taking focus from the magnificent faces. The smaller, more abstract *Family Time* (2017) is all adorableness, with a baby gorilla and two adults cuddled up, a kaleidoscope effect enlivens their eyes.

The rooster against an outlandish red in *Handsomeness* dwarfs the gorillas. It's a swoon-worthy bird not cocked up by mansplaining arrogance; instead, he exudes charm from his standup tail of multitudinous feathers. "That's one of my favorites," says curator Berenika Schmitz. "He's carefully placed, he traveled around that gallery to make sure he has full force." Luckily, there's a fainting sofa located nearby. With a price of $3,000, I don't think *Handsomeness* is returning to Africa.



EMMANUEL NKURANGA/COURTESY CASA ROMANTICA CULTURAL CENTER & GARDENS

Two abstracts entranced me: *Tenacity* (2014) is darker in tone, with a wavy grid barely containing its big bang of swirling life. And the red, white and blue of *Joyousness* brings all the exquisite elements of Nkuranga's work together: emotion, energy, color, plane and technique. "The application of paint is so ... I don't know ... juicy," Schmitz says. Juicy indeed.

"Emmanuel was brought to my attention by a young couple ... tech millennials from San Francisco who are originally from San Clemente," explains Schmitz, who is also Casa Romantica's executive director. "One of their companies had come across Emmanuel in Rwanda. ... I looked at [his work], and thought, 'This is amazing.'"

The rolled-up canvases arrived in three banged-up packages. Volunteers built frames to Nkuranga's dimensions and expertly stretched the weighty works, too many to fit in the mansion's gallery.

None of Nkuranga's pieces from last September's solo show "Analog Aerials" could be rolled for travel. He used discarded motherboards and other guts to create topographies, drone's-eye landscapes of Rwanda and its capital city of Kigali. The aerials are wood, embellished with epoxy, resin, fiberglass and African fabric. "You'll just have to come to Rwanda to see them," says the artist, who earned a degree in computer science.

Just as his paintings do, Nkuranga emanates a spectacular optimism, especially when it comes to making lives better through art. In 2012, he and his brother and fellow artist Innocent Nkurunziza co-founded the Inema Art Center in Kigali. "*Inema* means a blessing, a talent, a gift in Swahili," he told CNN Africa. Their aim was to use art making as a means of teaching life skills and ways to generate income. Fourteen artists at a time have residencies at the center, and their work is shown in its gallery. Poetry, music, DJs and storytellers all contribute their creativity at Inema Art Center, which has become the nexus of contemporary art in Rwanda.

Earlier, the brothers launched Art With a Mission, an initiative to get orphaned kids off the street; the children train and perform traditional Rwandan dance as well as make art, with proceeds from work sold going to school fees and other necessities. Nkurunziza also began a program to help women of limited means use their sewing and beading skills to create pieces sold in Inema's gift shop.

The goal to turn creativity into income has been a smashing success, with about 100 people making their livelihood through Inema Art Center's plentiful endeavors.

"I am excited to spend time at Casa Romantica because the institution and my own organization are both cultural centers," wrote Nkuranga, still en route from Africa as I write this. "We both seek to bring creativity and inspiration to large communities, so we share the same vision."

Nkuranga, whose favorite artist is Basquiat, has an intense drive to create, to explore and to inspire his fellow artists and the world. "To me, life's abundance is vibrant, and bold. I'm also inspired by the multitude of textures; they speak to me in a never-ending story. So I always feel like I have inspiration for art. The world's abundance means I never run out of things to paint."

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